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THE *art digest*



Maine Swimming Hole by Waldo Peirce. See Page 6

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

To My Patrons

IT IS WITH a feeling of sincere gratitude that I print in this issue the listing of 1943-44 Patrons of THE ART DIGEST. Never before in the magazine's 18 years has the list of its friends been so long and so impressive. In these chaotic times, this is indeed a vote of confidence and we of the DIGEST staff deeply appreciate your approval of our efforts.

Once again I want to stress the fact that the names which appear on pages 22, 23 and 24 should not be mistaken for a listing of subscribers; they are readers who have supported the DIGEST by contributing more than the regular subscription fee. They are truly Patrons in the sense of having faith. There are three divisions: Life Patrons, those who have given \$25 for a life subscription; Double Annual Patrons, those who have contributed \$10, either as renewals or as gifts to their friends; and Annual Patrons, those who have contributed \$5, either as a two-year renewal or as a means of sharing their art interest with a particular friend.

Your response to the DIGEST's policy of honest art journalism throws into minor perspective such temporary troubles as paper shortage, slowness of the mails and arguments with printers. My greatest hope is that next year, when I pen this annual message to my Patrons, Victory will have been won.

Studio vs. Beach-Head

FOR THE PAST SEVERAL MONTHS, one of the most controversial subjects for heated discussion along 57th Street has been the artistic quality of current war art.

Our participation in the first Germanic War produced almost a minimum of good painting. Will the record of American artists be better this time? While it is entirely too soon to arrive at a legitimate decision, opinions pro and con are far from lacking. Some feel that the bulk of the canvases to date include too many bad illustrations, too few aesthetic expressions; and that the job could be better done, from a propaganda point of view, by the leading illustrators rather than by the creative artists. Others feel that the camera is the more effective pictorial medium. A few, notably Fernando Puma, New York artist-dealer, hold the rather illogical position that war art done by civilians in their studios is better than the painting records done by *Life*-commissioned artists at the front because they express the "psychological or philosophical reaction of the artists to the war."

To my way of thinking, the most pertinent comment on the subject to cross this desk comes in the following letter from John Shayn, artist and designer, Mr. Shayn:

"Owing to the recent discussion regarding War paintings, I would like to state that in my opinion there is no comparison between the artist reporter who goes direct to the scene of battle, and the artist who stays at home to paint from inspiration and imagination. In the final analysis, a good deal depends on the individual, his temperament and his gift."

"As far as I know, this war has not produced a single work of art. There have been numerous reports, sectional drawings, diagrams, landscapes, seascapes—in short, literal translations of the war. This also applies to war subjects produced in the studio."

"History tells us that all great works of art on war were

created after the war—when people and artist were in the proper artistic environment, and were inspired in their work. No man can create under shellfire. This is a physical impossibility. Insofar as the people are concerned, seeing a picture of a man who has lost his leg during the war is not helping morale. On the contrary, such subjects only tend to emphasize the strength of the enemy."

"In short, the reporter-artist is limited in one most important respect; he is too near the picture. The artist in his little studio-world is too far from the picture. Art lies somewhere in between. When your focus is just right, great Art is possible, and surely the same definition might also be applied to Peace-Time Art."

As if to confirm Shayn's thesis is the George Grosz painting which *Life* magazine reproduced from the exhibition of studio war art which Fernando Puma organized to challenge *Life's* exhibition at the Metropolitan. On all counts, the outstanding picture in this group was Grosz's *I Was Always Present*. The title refers to hatred and greed which the artist pictures as a ravenously skeleton riding a mad horse through chaos, flame and spirals of smoke. Grosz explains that he got the idea while burning leaves on the lawn of his peaceful Long Island home.

But—and this is the important part—he never would have seen this terrifying, unforgettable picture in a leaf fire had he not once fought in the legions that were led by Hindenburg. His mind was taking him back to a first-hand experience lived a quarter century earlier.

* * *

BASIC ENGLISH: An O.P.A. lawyer recently tried to define "the ultimate consumer of eggs" in this fashion: "Ultimate consumer means a person or group of persons, generally constituting a domestic household, who purchase eggs generally at the individual stores of retailers or purchase and receive deliveries of eggs at the place of abode of the individual or domestic household from producers or retail route sellers and who use eggs for their consumption as food." Rudolf Flesch, Vienna-born, who is employed by the O.P.A. to unscramble the words of its lawyers, immediately rewrote the above directive (as quoted in the *New York Times*):

"Ultimate consumers are people who buy eggs to eat them."

Such directness of approach and clarity of statement can be equally valuable when applied by our contemporary artists.

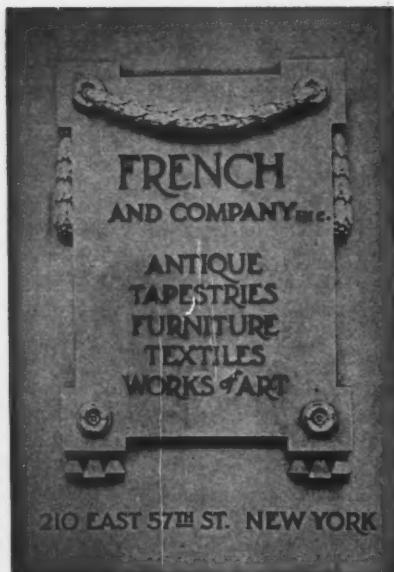
* * *

PURITAN HANGOVER: While *Esquire* has been one of the most effective factors in keeping up the morale of G. I. Joe, the dreary bluenoses just don't see it that way. Lead by Postmaster General Walker and the full powers of petty bureaucracy, they have succeeded in denying the Varga girl her curves. As we watch this silly attempt to legislate morals, it is refreshing to recall the words of Oscar Wilde: "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all."

We might add that public opinion is its own best censor.

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THE READERS COMMENT

Disagrees With Genauer

SIR: I have read *THE ART DIGEST* with growing interest for the past two years, and I especially appreciate your own Comments which show discrimination, common sense and a constructive viewpoint. May I therefore express my surprise and my disappointment at reading the comments you made on Emily Genauer's vixenish article in *Harper's Magazine*? . . . Miss Genauer should have stopped a moment and asked herself: "Could I have done the job better?" before writing such a destructive paper on the Museum of Modern Art and its former director. The answer is obvious: instead of having hundreds of thousands of visitors coming each year to 53rd Street, the Museum would have had to be converted into a garage.

It is really too bad that *Harper's* did not ask men like Cortissoz or Jewell to give the public their views on the subject, for their comments would certainly have been fair and illuminating.

—LOLA RACE, South Yarmouth, Mass.

They Told Us He Did

SIR: In your fine summing up of the Loli Vann story I find an error which needs correction. You say that, "Arthur Millier . . . scored a triumph when a sculptured head by Pierre Ganine . . . was awarded the disputed second prize after it was returned by Loli Vann." This is wrong. Ganine won no prize in the Museum exhibit. He did win first sculpture prize in the Ebell Club's annual artists' exhibit for a plaster version of the same head. This exhibit had no connection with the Museum.

I point this out to you, since your paragraph would make it appear that I had some peculiar influence on the awarding of prizes.

—ARTHUR MILLIER, Critic,
Los Angeles Times.

Juror Lauritz Explains

SIR: Being one of the jurors for the show at the Los Angeles Museum, I noted the article in the July *DIGEST* quoting me as saying that I did not vote yes or no on the Loli Vann painting. As a matter of fact, I did not vote for the canvas at any time, not even to be hung in the show.

—PAUL LAURITZ, *Los Angeles*.

Praising Miss Stuart

SIR: I agree with your correspondent who compliments the comments of Evelyn Marie Stuart in your magazine. Her criticisms always have logic (which you will pardon my saying is often absent from the contributions of your other writers—some pretty silly things have been said by them). The trouble is, Miss Stuart's articles are not long enough or frequent enough.

—K. J. CARLTON, *St. Augustine, Fla.*

Reproduction Rights

SIR: We heartily endorse your recently published article on Reproduction Rights for the artist, and have written Samuel Golden, author of the article, commanding him upon the foresight and thoroughness with which he has presented the issue. In the catalogue of our last show of the season, just closed, you will note we have announced that we will reserve such rights for every artist on every work in our gallery.

—ROSA PRINGLE, Director, Artist Associates.

Josephine Gibbs, Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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The Art Digest

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Foreign Editor



Italian Comedians: ANTOINE WATTEAU (1684-1721)



M. de la Live de Julli: GREUZE (1725-1805)

Kress Makes Important Donation of French Painting to the Nation

THE GIFT made by Samuel H. Kress and the Samuel H. Kress Foundation of nine 18th Century French paintings to the National Gallery of Art July 20 makes the Washington gallery unsurpassed in this country for its representation of that era of painting.

Watteau's *Italian Comedians* is perhaps the most valuable single canvas in the collection, although all are top notch and represent brilliantly the leading figures of that day. Three Fragonards include the sentimental and graceful *Visit to the Nursery*, which it has been suggested was inspired by the

writings of Jean-Jacques Rousseau. Fragonard's *The Game of Hot Cockles* and *The Game of Horse and Rider* are set in majestic gardens and are frivolous and gala, made to order for the Baron de Saint Julien, who also commissioned *The Swing* which found its way into the Wallace Collection in London.

By Boucher is the dazzlingly painted silken-robed *Madame Bergeret* in a bower of roses. The lady's husband was one of the first patrons of Boucher, and her brother, the Abbé de Saint-Non, was the protector of many artists,

his patronage including Hubert Robert and Fragonard. Boucher is better known for his rococo wall panels and decorations. And the Kress gift includes two allegories, entitled *Painting and Music*, executed for the Elector of Bavaria.

There is a *Large Group Portrait* by Drouais and a portrait of a gentleman of culture by Greuze. La Live de Julli plays upon a harp, his sensitive fingers extended from silken puffed sleeves and his face turned towards the artist who reflects the endearment in which this patron of the arts was held in his day.

The intensity felt in the compact and somewhat dramatic composition of Watteau is explained by the circumstances under which it was painted: It was one of the last canvases painted by Watteau. The artist had repaired to London and was under care of Dr. Richard Mead for whom he made this painting. The Italian Comedians, among whom the artist had many friends, had just returned to Paris, after exile imposed by Madame de Maintenon, and were again performing in the tradition of the day. Their tenuous position, and the painter's own as regarded his health, seem to have effected a grave atmosphere over what might else have been handled as a gay subject.

The National Gallery has prepared a special setting for this rich group of paintings and will soon show them.

Last Generation Art Given to Smithsonian

The National Collection of Fine Arts of the Smithsonian Institution in Washington, D. C. received as a gift the 150 paintings by 106 artists collected during his lifetime by William T. Evans. Although the institution calls this its most important gift, so far as American paintings go, the collection has been shown only in fragments. This Summer, 58 paintings of the Evans gift are on view in the galleries on Constitution Avenue and 10th Street.

Evans, who died in 1918, did his collecting at the turn of the century, buying foreign paintings first, which he sold, then only American paintings. In

1900, he sold his entire collection, realizing \$159,340 for 270 pictures. After that, when he bought, he made arrangements with the Government to receive his selections and so the Evans Collection, so known, gradually grew from 1907 to 1915 to its present impressive size. It represents a period in American painting uninfluenced by modern foreign manners and measures.

The collection includes Inness, Twachtman, Weir, Theodore Robinson, Leon Dabo, Blakelock, Ryder, Murphy, Remington, Hugo Ballin, Walter Beck, Edwin Deming, Robert Reid, Elihu [Please turn to page 27]

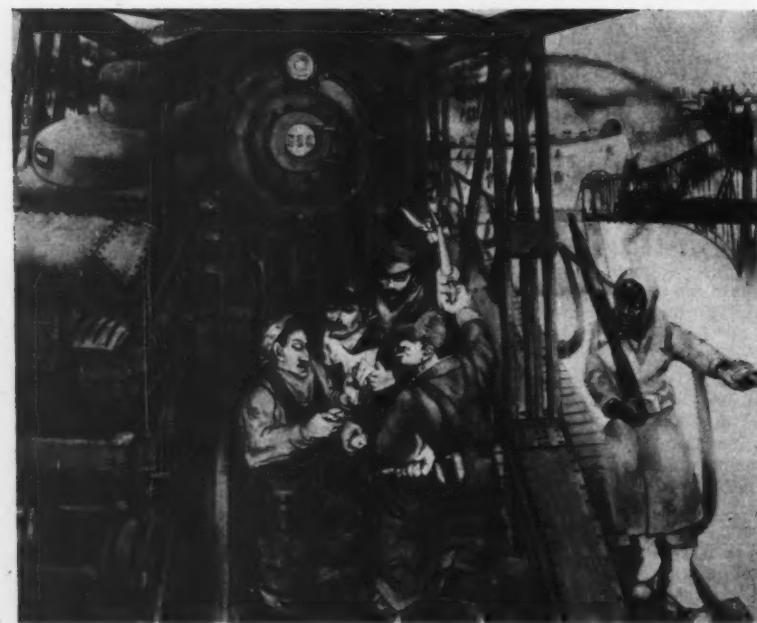


Sidewalk Market by LOUIS BOSA



ABOVE—*Summer Day* by JOSEPH DE MARTINI

BETWEEN—*Wheels of Victory* by PHILIP EVERGOOD



Portrait of America

THE LONG-AWAITED results of the nationwide competition sponsored by the Pepsi-Cola Company under the guidance of Artists for Victory, were announced July 25 at a luminary-studded luncheon at the Hotel Pierre, New York. Eleven thousand dollars in awards were presented by Walter S. Mack, Jr., Pepsi-Cola president, to the twelve artists whose canvases were selected from among 5,000 submissions from every state in the Union except one (Wyoming). The competition was officially entitled "Portrait of America," although the resulting exhibition is no more such a "portrait" than any other large, national show. It contains everything from genre to a self portrait (Julian Levi).

As most of the New York art world already knows, Waldo Peirce won first place, a \$2,500 purchase prize, for his verdantly impressionistic landscape, *Maine Swimming Hole*, representing this veteran artist at his best. Second prize of \$2,000 went to Philip Evergood for *Wheels of Victory*. Voted third position and \$1,500 was Louis Bosa for his richly painted *Sidewalk Market*. Joseph De Martini won the \$1,000 fourth prize with the solidly constructed *Summer Day*. These four canvases become the property of Pepsi-Cola, which will make them the nucleus of a collection of American art to be presented later to the public.

The eight other prize-winning artists, who received \$500 each for reproduction rights to their works but retained ownership, are: Vincent Spagna for *New England Barn*, Sol Wilson for *The East Wind*, Arthur Osver for *Bridal Bouquet*, Lucille Corcos for *Frank's Fish Shop*, Xavier Gonzales for *Black and White*, PFC Louis Guglielmi for *Festa*, Stuart Davis for *The Terminal* and Philip Reisman for *Feature Act*. The above were the decisions of a prize-jury composed of John Abbott, Henri Marceau, Roland J. McKinney, Emily Genauer, Peyton Boswell, Jr., Leon Kroll, Peter Blume, Raphael Soyer, Franklin Watkins and Fernand Leger.

The winning paintings are to be reproduced on a half million advertising calendars. Also, they will be exhibited in nine museums together with 138 other paintings adjudged best in the competition by artists-jurors Reginald Marsh, Hobart Nichols, Rockwell Kent, Fernand Leger, Max Weber, Alexander Brook, Isabel Bishop and Gifford Beal.

Mayor LaGuardia, feature speaker at the luncheon, showed that his art appreciation has spread since those earlier art speeches at the New York World's Fair. He admitted to liking all but one of the prize winners (without naming the one he excepted), which is two better than this writer can go. Seated between William Church Osborn and Horace H. F. Jayne, the Mayor pointed out with professional pantomime what is wrong with the Metropolitan Museum—its atmosphere of awe. Like the other three speakers—Mr. Osborn, Mr. Mack, and Arthur Crisp—the dynamic Little Flower stressed patronage of art by industry.

"If an artist can't eat, he can't produce," he said. "That is a problem that we have got to solve. It used to be that the rich bought paintings, but now Mr. Morgenthau is taking all they've got. The situation offers industry its chance to sponsor art."

Discussing the practical aspects of the marriage of art and industry, Walter S. Mack, Jr., said in part: "We hope that, in the future, many industries will make it possible for the people of this country to get good works of art through the medium of their displays and advertising material, not asking artists to paint any particular theme which is to be sub-

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mitted to them, but allowing outstanding artists and critics to pick good works of art and award the artists who have done this work good remuneration for their efforts, and to use it in various ways. I see no reason why that can't be done and hope that, if this contest has done anything, it has demonstrated that it is practical, and possible."

The DIGEST will carry a critical review of the exhibition when it opens at the Metropolitan Museum on Oct. 4. In the meantime, I would like to record my impression that the prize winning canvases, as a group, heavily outweigh the rest of the exhibition. The show itself is uneven and marred by too many immature or semi-primitive works. Surely those who judged their fellow-artists could have replaced at least 50 of these exhibits with better pictures from among the 4,850 rejected works. Since Pepsi-Cola plans to make this an annual event, it is to be hoped that a more efficient, and economical system of selection will be adopted—perhaps regional try-outs. Another improvement, for the artists and the company, would be separation of purchase and prize appropriations.

And yet, despite any criticism that can be made, this exhibition is a most healthy and encouraging sign of the growing alliance between industry and art, to the mutual benefit of both. It is not a case of the artist holding out the tin-cup, but of contributing materially to the physical assets of the corporation. In an industrialized America, Industry, if wise, can utilize the vast artistic resources of the nation—can be patron and partner.

—PEYTON BOSWELL, JR.

Winners Shake Hands

The photograph below shows the four top winners of the Pepsi-Cola competition. Left to right—Joseph De Martini, Waldo Peirce, Louis Bosa, and Philip Evergood. Waldo doesn't usually look so solemn; Evergood always looks like Charles Laughton; De Martini and Bosa are just happy about things in general.



August 1, 1944



Quest: WILLIAM ZORACH (Marble)

Wichita Announces Nine American Purchases

ELIZABETH S. NAVAS has announced her selections for purchase, with the Louise C. Murdock Estate Art Fund, of works of art by Americans to add to the Wichita (Kansas) Art Museum collection. This year's selection, the

fifth year of Mrs. Navas' administration as trustee of the purchasing fund, includes one sculpture and eight paintings, acquired at a cost of more than \$10,000.

To the Murdock Collection she has added:

William Zorach's carved Pentelic marble head of a girl titled *Quest*; a painting of the *Beach at Newport* by Worthington Whittredge; a romantic and colorful landscape, *Woodland Magic* by Russell Cowles and Cowles' *County Fair*, the judging of cattle, both exhibited for the first time this season at the Kraushaar Galleries. *Children Painting*, a typical composition by Arbit Blatas; *West Chester, Pennsylvania* by the Negro artist, Horace Pippin; *Bass Rocks No. 1* by Stuart Davis, leading American abstract painter; *The Catastrophe No. 2* by Charles Sheeler, our most precise realist, and Houghton Cranford Smith's *Near the Andes*.

This brings to 54, the works of art in the Murdock Collection, and adds more weight to this notable group.

California Sees Hordy

The James Vigevano Galleries in Westwood Hills, California, introduces to the West Coast the work of Gerard Hordy, Dutch artist born in The Hague and resident in New York since 1940, in an exhibition held July 10 to August 5.



Hudson Bay Fur Co.: REGINALD MARSH (Tempera, 1932)

Reginald Marsh Featured by Berkshire

THE BERKSHIRE MUSEUM in Pittsfield, Mass., will open on August 3 an exhibition of the works of Reginald Marsh as its Summer feature. Mr. Marsh will be present for the opening reception on August 3, which is annual members' night.

Marsh's Coney Island girls, Bowery bums, Steeplechase frenzies, 14th Street mannequins, belles of the Battery, beach and rooftop sunners, and studies of locomotives, freight cars, steamships and tugs, will be seen in the several media in which he works.

The extensive exhibition will include 25 temperas, 35 watercolors large and small, 10 oils and a collection of untitled etchings. It is possible that the Metropolitan Museum, the Whitney and Brooklyn, as well as International Bus-

iness Machines, will lend examples they own—in which case the numbers will exceed those now named.

It is a well known fact that Marsh could not be persuaded to look outside New York for painting subjects. While his associates fled away to Woodstock and other dew-touched Summer retreats when the Summer sun scorched New York, Marsh went to the roof tops or to Coney Island beach, to the docks and bridges bordering Manhattan Island. He created a blonde and voluptuous dame and put her through the mazes of the amusement park, the serve-yourself dress emporiums, pick-up dates and 5c ferry rides—playing endlessly upon a theme that threatened to wear thin.

But now and then Marsh kidded the

Four Girls on a Ferry Boat: REGINALD MARSH (Oil, 1943)



rest of the world with wordless comment upon the "taste" of the educated. His *Golden Horseshoe* and other watercolors such as *Prometheus in Rockefeller Center*, and the ludicrous view of the Metropolitan's great hall, *Two Natures of Man*, a vigorous study of Barnard's big statue at the foot of the main staircase, brought chuckles from the client list which includes an impressive number of Marsh collectors.

The sorting-the-mail mural in the Post Office Building in Washington, D. C. is a major Marsh work; *The Bowery*, bought by the Metropolitan in 1936 through the Hearn Fund, is one of his best oils; and *20 South Street*, a more recent oil given the Kansas City Museum by the Friends of Art in January, 1941, is another of his prominent achievements. The Rehn Galleries in New York assembled the exhibition for the Berkshire Museum with the assistance of Stuart C. Henry, director. The exhibition will go through the month of August.—M. R.

War Bonds for Famous Faces

"BRAVO AND CONGRATULATIONS AND THANKS FOR INCLUDING ME.—GERTRUDE LAWRENCE."

This telegram from London was received by artist Paul Meltzner in Los Angeles at the department store of I. Magnin where his portrait of Gertrude Lawrence of stage fame brought a bid of \$875,000 in War Bonds.

Meltzner gave eight portraits of well-known people to the Fifth War Loan Drive. The collection was valued at \$50,000 and realized \$2,715,000 in bonds. The National Director of the War Finance Division wrote the artist as follows:

"Secretary Morgenthau has asked me to let you know how appreciative he is of your fine and patriotic act in making available your splendid paintings in behalf of the War Bond Program. We appreciate the spirit of generosity and patriotic self sacrifice that has moved you to part with such treasured possessions."

This is the break-down on the famous faces that brought the fabulous sums:

Albert Einstein	\$900,000
Gertrude Lawrence	875,000
Vera Zorina	200,000
Carmen Amaya	200,000
Lynn Fontanne	180,000
John Barrymore	150,000
Carmen Miranda	105,000
Marian Anderson	105,000

North Shore Awards Prizes

The North Shore Arts Association of Gloucester opened its 22nd annual exhibition with 455 pictures on the July 4th weekend.

Jurists Thieme, De Maine, Pearson, Meyerowitz, Stevens and Romano awarded first prize of \$100 (Baker Lewis award) to Therese Bernstein for her oil painting, *Gloucester Wharves*. And to Frederic Whitaker \$25 (Publisher Memorial) for the best watercolor in the show for his *Production in the Hill Country*, reproduced in the Feb. 1 issue of the DIGEST.

U. S. Dealer Visits Royal Academy

FRANK PERLS who, with his brother Klaus Perls, came from Paris to establish the Perls Galleries in New York and then went on to Hollywood where he opened another art gallery, is now a Master Sergeant in the United States Army. He was stationed in London until the 15th of June and is now attached to Divisional Headquarters with the 30th Infantry Division now fighting in Normandy.

The Los Angeles *Times* published Perls' review of the Royal Academy show which took place on the eve of the invasion and realized \$60,000 worth of sales of paintings in the first two weeks of exhibition.

"All newspapers ran photographs of the preview on their front pages," Perls reports, "and many reproduced the painting, *Pauline in the Yellow Dress* by James Gunn (which was sold the first day for \$4,000) of a young lady reclining à la Madame Racamier and playing with two white Pekingese."

Finding London, as regards art, still the same as ever, the dealer wrote, "The crowds that used to walk slowly around the exhibition rooms are still doing it, paying a shilling admission and another shilling for the catalogue. Even the paintings are often the same kind we used to see here throughout the thirties, though some have changed their subjects from peace to war. The artists are the same, with few (laudable) exceptions. Even the critics are the same."

After calling this annual the best he has seen at the Academy, Frank Perls goes on to reminisce on former London shows and to muse on the way things are in art:

"The first show I ever saw at the Academy was in 1929 just after the marvelous exhibition of Italian masters of the Renaissance. Then British painters still were bound to the 19th century and its traditional Constable landscape. In 1944 the idealistic reverence for quiet English scenery seems to be gone entirely.

"Now, on the eve, life at its trust has come to the Royal Academy and even such a well-known mannerist as Dame Laura Knight has used vivid colors in her "Gypsies at Ascot." (Even the painters still go to the races here.) Dame Laura also tackles such war subjects as "Bomber Construction," a clear-cut, exciting water color in style not far from what our own George Biddle did before he, too, went to war.

"All through the show there is a closer relationship between English and American painters than 15 years ago. Maybe it's just the return to realistic subjects.

"A painter whose pictures at the Academy and also at the venerable National Gallery on Trafalgar Square create great attention is Richard Eurich. He tackles the difficult—and often hammy—war subjects successfully by tactfully mixing the heroic with the "Hargrovia" side of warfare.

"When I said that English and American painters seem to have more in common today than ever before (except



Sir Bryan Tuke: HANS HOLBEIN THE YOUNGER

Cleveland Hangs Notable Holbein Portrait

SIR BRYAN TUKE, secretary to Henry VIII, was painted by Holbein the Younger in 1526 during the German artist's first visit to England as the guest of Sir Thomas More. This modest but noble gentleman was the "First Postmaster General." Besides certain exchequer duties to Cardinal Woolsey (which no doubt involved paying Holbein for his portraits of clergy and state), Sir Bryan's duties as head dispatcher of communications involved responsibility for safe delivery of Royal papers of state—by messengers who rode on horseback.

The Holbein portrait is a recent gift to the Cleveland Museum of Art, be-

maybe for the 18th century) I was thinking mostly about the fact that both schools have successfully gone through their attachment to the French school of the 19th and 20th centuries. Whereas our Mary Cassatt or the young Dame Laura Knight is unthinkable without the influence of Manet, there is now hardly a shadow of French art over the arcades of Burlington House. One man, however, Vivian Pitchforth (yes, it's a man), shows a Raoul Dufy influence in his vivid watercolors of English scenery with noisy, rolling hills and stormy waters.

"Art dealers and auction houses have weathered the war well."

queathed to the museum by Mrs. Francis F. Prentiss who died January 4, 1944. It is one of 16 masterpieces now being shown in Cleveland as "The Collection of Elisabeth Severine Prentiss." Among the works on view (through January first, 1945) are paintings by Fra Angelico, Pinturicchio, Rosselli, Del Sarto, Rembrandt, Watteau, Lancret, Luini, Terborch, Watteau, Gainsborough, Constable, Corot, as well as fine 18th century furniture, tapestries and embroideries, Chinese ceramics and prints—all the collection of Mrs. Prentiss. Aside from the art, Mrs. Prentiss left the Cleveland Museum one-fourth of her residuary estate.

Attention Merchant Seamen

The United Seamen's Service has arranged to hold the 1945 Merchant Seamen's Art Exhibition at the National Academy from December 12, through Jan. 3. This will be the third annual showing of the work of the men who carry supplies of war to the shores where they are needed, and make drawings and paintings during their spare hours at sea.

For conditions of entry, seamen should write Mrs. Isabel F. Peterson, United Seamen's Service, 39 Broadway, New York 6, N. Y. All pictures must be submitted to this address prior to Nov. 27.



Mess Hall Fatigue: L/CORP. C. C. LINDSEY

Metropolitan Displays Canadian Army Art

THE METROPOLITAN MUSEUM has received from the National Gallery of Canada at Ottawa a group of 63 paintings, pastels and drawings by men and women of the Canadian Armed Services, done while in service in Canada. As most of the paintings were made by young people (few are out of their twenties) it is good-humored commentary, for the most part, on the rigors of life under army rule. There's more than a little professional presentation in these paintings, which leads us to surmise that many of the artists had either worked commercially in art, or will step right into such work at end of war.

Two or three, however, make a bid for consideration as fine arts artists with interpretative drawings quite devoid of cleverness either in comment or execution. There is the pastel by L-Corporal C. C. Lindsey (C.A.C.) called *Mess Hall Fatigue*—a dim after-hours scene in which the white steam rises

from hot mops and shadowy figures lose their identity to the job at hand. There is the charcoal drawing, *Battle Order* by Samuel Goodman, gunner in the R.C.A., a near abstraction of parashoot troops in a plane; and an ink drawing by the same artist of the firing of a camouflage-shrouded gun.

Private Molly Lamb's two drawings suggest that she might develop into another Peggy Bacon and still another C.W.A.C., Lt. Beulah Jaenicke, is a real comic with a very practiced hand. Robert Bruce and Donald Sexton no doubt gave their brothers-in-arms a good laugh or two with their rollicking accounts of "what else a soldier does."

The exhibition is intended, it is stated in the catalog, not as a collection of professional war records but as an insight into the life of the soldier . . . and as a stimulus to others interested in this form of creative activity. The collection will be on view through August.—M. R.

Living Moderns Who Draw a Wide Arc

THE NEW ART CIRCLE, art establishment of J. B. Neumann, is unusual in that it houses paintings of all times and periods, collected, apparently, with no limiting rule of acceptability. One is apt to encounter there an El Greco, a Bosch, a Ribera, a Mediaeval carving, a French or Italian Primitive, and at the same moment look upon a painting by a Brooklyn primitive, a French Modern, American modern, surrealist, German Expressionist, American Impressionist—knowing confidently that the director of the little gallery admires all these things.

For the Summer, the New Art Circle has drawn a wide arc but limits its group show to living artists. Two paintings that may be compared for further interest are bird themes by two surrealists: Max Ernst, identified with the

Paris group, and Mark Rothko whose reputation is yet to be firmly established in this, his own country. The provocative qualities in Rothko's dream canvas with a yellow bird will no doubt whet interest which, I understand, will be fulfilled next season when he will have a one-man show elsewhere.

There is a colorfully fine street corner scene by J. Solman, an informal little portrait of a man by Earl Kerkam; a woman's head by Derain, a working woman this time painted more sympathetically than his usually stylized young women. The river and city landscape of Arthold Friedman is another particularly moving interpretation. It is crystal blue and shimmering gold. Arrangements in purely abstract style are by Adolph Gottlieb, Karl Knaths, George L. K. Morris.—M. R.

Mrs. Grundy On Modern Art

A modern painting seems to me
Done by a monkey in a tree,
Who swaying gently by his tail
Looks down on distant hill and vale
And with a dexterous use of paint
Recorded things that are as ain't.
The things that are, if you are wise,
You will not fail to recognize;
But things that ain't and never were
May seem unreal and just a blur
Of doubt, a slight confusion,
Creating thus the mild illusion
That Modern Art, in some degree;
Is more than what it seems to be.
Or may be, after all, it's less;
A sort of happy carefree guess
Of this and that in right proportion,
Yet suffering a slight distortion,
So that the artist may be free
To climb, perhaps, a higher tree,
And hanging from a tail that's longer
Paint better pictures, stranger, stronger,
Composed of entertaining quirks
With paint applied with sudden jerks
In free artistic intuition
Which somehow stand for composition
Or he may shift without restraint
And use a super-plastic paint
That makes his pictures look and feel
A whole lot realer than the real,
And thus the super-real will stand
For visions of a no-man's land,
A land of phantasy where dwell
The whimsy ones 'twixt heaven and
hell,

The fancy stuff that just abuts
The borderline of being nuts.

The next step toward the Great Un-

known,

Out of the cube and sphere and cone,
Is what the modern painters list
Under the name Abstraction.
What he abstracts while he's abstracting
Is just a personal reacting
In terms of cold geometry
While hanging from that self-same tree
Of art. Yet he must swing
In swirling arcs that somehow bring
A tilt and tilt that otherwise
Never would materialize
And add another charming phase
To Modern Art's amazing ways.
And now to close this compact history
Of Modern Art's impressive mystery
I introduce the artist guy
Who paints the nothing and the why,
The wherefore or the what or who,
In fact just anything will do
So long it doesn't show a trace
Of subject, object, time or place.
Needless to say of him that he
Swings from a non-objective tree
And occupies a vacuum
Of nothingness, and oh what fun
To sit around all day and paint
The everlasting things that ain't!

—ANDRÉ SMITH

Bach Advises Cooper Union

Richard F. Bach, Dean of Education at the Metropolitan Museum, will head the advisory council of the Cooper Union Art School for the next two years. Mr. Bach succeeds J. André Fouilhoux, architect, who continues as a member of the council, along with Guy Pene DuBois, Mrs. Sherman P. Haight, Georg Lober, Mrs. Walter S. Mack, Mrs. William H. Osborn, Antonin Raymond, Mrs. Stanley Resor and Miss Dorothy Shaver.

The Art Digest

American Group

THE "SUMMER 1944" exhibition recently hung at the Ferargil Galleries in New York is composed of two rooms of paintings by American artists whose outlook varies as widely as the well-known American point of view. Each goes all-out for his own conviction and so we have a purely objective and dazzling observation by Barse Miller on the sailor and the *Tattoo Artist*; the mesmerizing *Moonlight Madness* of Phil Paradise; *The Drinker* of Earle Goodenow doing his drinking in the abstract; a quaint version of *Coney Island* by the recluse Eilshemius; a rancher's view of his own hills, the panoramic *Red Pickup* by Peter Hurd.

Looking better at every hanging is the very painterly and somewhat breathlessly intense *Convoy* by James Lechay; a poetic interpretation of fishing boats in an Eastern Harbor by Richard Sussman; John Steuart Curry's warm and ingratiating study of *Mountain Laurel*; *Flowers* the way George Constant does them, and *Zinnias* in the Speicher manner.

Robert Spencer, Childe Hassam, Karl Anderson, furnish contrasts of time with their old-fashioned vision of the outdoors. There's enjoyment here for almost every taste.—M. R.

Henri De Kruif Dies

Henri De Kruif, California artist, died in Los Angeles on July 6, following a long illness. He was twice president of the California Watercolor Society and a vice president of the California Art Club. Although ill health dogged his career, he was productive of good paintings and prints.

De Kruif is represented in the Library of Congress, Los Angeles County Museum and other museums and collections in the West.

Silent Prayer, a painting by Rubin, reproduced below, was purchased from the exhibition of the New York artist's work held at the Dalzell Hatfield Galleries in Los Angeles through June, by the pianist, Arthur Rubinstein. Dr. and Mrs. Maitland purchased another Rubin from this exhibition which will be shown in September at the San Diego Museum.



Still Life: MARK VUKOVIC

Mark Vukovic in "Come Back" Exhibition

THE RUDOLPH GALLERIES in Woodstock, N. Y., are holding a show of the work of an artist who has been little heard from in ten years.

Mark Vukovic showed his paintings in New York at the Dudensing Galleries in 1928 and at the Midtown Gallery in 1933. His present exhibition is composed of landscapes, (which the gallery describes as effective for the movement and subtle emphasis employed with little display of effort); still lifes in which color heightens the subject

and presents the essential excitingly and yet truly (see reproduction above); and solidly executed nudes and portrait studies.

Vukovic has also shown at the Art Institute of Chicago, the Pennsylvania Academy, the Corcoran Gallery and other places. Says Rudolph: "His draftsmanship and strong control of mood are based on the traditional in art; but his approach is dominated by an inventiveness which stamps him as an individual."

Those "Thick Dutchmen"

It seems that the Nazis have much to complain of in the attitude of artists of Holland to whom the Nazi-founded Culture Chamber has offered such generous opportunities. It has called for a play or a book which will "bring out the spirit of the New Order" and for a textbook on a history of the Netherlands. Both calls are of a year's standing and neither has enjoyed one entry. Now the guardians of culture have announced a contest for a film scenario expressing the "positive spirit" of the New Order.

Meanwhile, the painters of Holland who no longer paint because to obtain materials or exhibition rights one must belong to the Culture Chamber, stood around and grinned when the Nazi school hung its exhibition under the title of "The Independents."

Even the Nazi critic, writing for the daily *Algemeen Handelsblad*, found it an "Exhibition of Horrors, a Painting Factory." He called the Nazi-controlled paintings "unbearable, ghastly, half-witted."

Harlem Library Shows Paintings

With the expressed hope of bringing "a small part of fine art to Harlem," Mrs. Dorothy R. Homer, librarian of

the 135th Street branch of the New York Public Library, has announced the presence in the library's gallery of an exhibition of paintings by 23 American artists. Among the exhibited works are paintings by Nicolai Cikovsky, Aaron Douglas, Arthur Ewart, Zoltan Hecht, Joseph Stella, Carl Sprinchorn, Chujo Tamotzu, Dorothy Varian, Ellis Wilson and Hale Woodruff.

The overall subject is *Still Life with Flowers*. The pictures will be shown daily except Sunday throughout the Summer.

Bach Directs Denver

Soon after the election of Thomas B. Knowles as president of the Denver Art Museum, the museum board of trustees appointed Otto Karl Bach as director. The post of director had been vacated by Major Eric Douglas, now in army service in the Pacific.

Bach, who is 35, comes to Denver from the Grand Rapids Art Gallery in Michigan, where he had served as director for ten years. He told the Denver Post that he hopes to make of the museum a community gallery by interesting the schools, adult groups, regional artists and social agencies in art activities and adapting the museum's ideas to the times.



An Art Digest Forum: What Is Wrong With American Art Education?

Until the DIGEST ceases to be flooded with light upon the subject of improving the existing system of teaching art in public schools and colleges, we will continue the forum commenced in April through the unsolicited expression of one Chicagoan connected with the Art Institute. Celebrated instructors, public school officials, artists and art writers have lent views of widely divergent character. Herewith the views of a New York City public school teacher and artist, a Chicago conservative writer, and a modern designer and teacher.

System Is Greatest Evil

By Doris Rosenthal

(Art Teacher, James Monroe H. S.)

The opportunity to "know art through one's own sensitivities"; to help a child find himself and fit himself for richer, fuller and more sensitive living, has always been my aim in my teaching.

In a large city system, where one may handle as many as 500 and more children a week, there are many limitations wise and very unwise. Systematization is the greatest evil and leads to sterilization of the arts.

Of what value to the children is the survival of the artist in the school system? Of what value the importation of outside talent free to function solely for the art-good of the children? Is it even possible within the framework of the system?

It is difficult to say whether an artist could or could not "get across" to young people his creative experience without teacher training. But what the creative artist has to give far outweighs what the professional teacher has to give, working within a rigid framework under tremendous limitations. Youngsters, of course, respect a professional artist, be he painter or sculptor or poet or singer, dancer, actor or baseball player. And the personal contact of watching him "tick" would make a lasting impression on the child. When the Metropolitan Museum brought one of my paintings my students' reaction was "Does that make you an old master?"

Rather than have artists come in casually for one visit to a school, I would suggest that they conduct "Show and Do" clubs twice a week after school hours for an entire school year. These clubs would be directed to the interested student. Perhaps because the artist would cost more, the Board of Education would wish to have a clerk or a teacher handle the routine part of the job. Although the teacher might object to this procedure, it is one way of separating creative work from the restrictions of "systemitis." At present, the majority of the children, it seems to me, are as adequately taken care of as limitations allow.

Part of the existing limitations is the procedure practiced today in New York in choosing the artist. A Rembrandt without a college degree would have no value to the Board of Superintendents. One is frustrated at the very first step.

A solution of the problem might be in having an artist as adviser to the

Board of Superintendents. One who is big enough and wise enough and interested enough to see how to get the most art with the least possible red tape. But, then, the New York City Administration and the Taxpayers would promptly have a great deal to say to strangle the effort, so that we would all be back at the starting place with less art and more systematization and the children the greatest losers.

Importance of Technique

By Evelyn Marie Stuart

(Chicago Art Writer)

Comment upon what constitutes proper art instruction by one who never taught, may perhaps put the author in the class of those who "rush in where angels fear to tread." Having, however, taught creative writing in a school for adults, it may be permissible for me to mention a few precepts essential to the teaching of creative work in general.

Art of all kinds is self expression, its value depending a lot on the self to be expressed and the possession of an adequate technique. Therefore, the first aim of the school should be to supply the technical training, and surely all the theories and every bit of knowledge evolved since the beginning should be unrolled before the student of any art. The crime of crimes is to teach him that some one way of doing it, some one school of expression, is the *summum bonorum*. Knowing how to express himself will help anyone to do it in such manner as to be intelligible to others.

An artist should be trained to see what is good in architecture, decorating and costume, as well as in nature. Really worthwhile and graphic art begins in Observation and it seems to me, on my daily rounds of this great city, that most of our young painters are simply blind to its riches of art material. For example, in woman's varied interpretations of passing fashions, as exhibited by some young things, one may glimpse an evanescent beauty, an effect that is only of today and will not come again. Yet when I go to modern exhibitions, I see nothing but females that would make anyone disgusted with God for having even thought up Eve. This age of women certainly has a grievance against the artists of their time.

The average show of young painters seems to have been produced by sitting in a studio that looks out on a back wall or has one of those new windows of opaque glass brick which are symbolic of the tendency of the moderns to shut themselves up with their own thoughts and a little material on Picasso, Matisse, Van Gogh et al. The only echo I never get is one from Dali, who is too good a technician to sing back at with an untrained voice.

We all want to be shown something we have missed, and the only one who can show us is the artist who can reproduce it for us—plus his mental and emotional reaction. The trouble with many would-be artists of all kinds is that they are acting, not reacting.

Perhaps, after all, there is no percentage in an artist learning anything today about subject matter or form of presentation. Certainly, with all the hub-bub we have had about primitivism and the vitality of the works of children, plus the fact that the Chicago Art Institute has a Summer show by two young artists "who have had no formal art training," while all the old grads of its school have difficulty in making current shows, it would seem as though the most important thing for a young artist to master is publicity and salesmanship.

Importance of Aesthetics

By Ralph M. Pearson

(Artist, Designer and Art Teacher)

All creative art teaching and art practice should be based on feeling and sensing. It should not be intellectual. As intellect comes into play it should be subordinate to feeling.

The design sense—i.e., the power to organize color, form, line, and space into visual harmonies—should be developed before technical skill in rendering subject. As this design sense grows, it can be applied to subject even in early training, but always the feeling for design should be dominant. Once thoroughly absorbed, this process becomes automatic; then emphasis can be shifted to subject, and subject can give character to design.

All technical skills should be by-products of creation—not goals in themselves. The full energy should go into feeling for color, design, and, at first, a rough generalization of subject, in order to develop creative power. On this solid foundation, skill can be built as a necessary means to making real a creative conception. The lack of this skill is a much lesser evil than the lack of these art qualities of the ages.

The great, enduring values in works of art are aesthetic, not practical. That is to say, a picture which is a work of creative art is first of all valuable as the peculiar, different expression of a human soul and as an experience in color and form harmony. It is not primarily valuable as a story or record of facts seen in nature or as an evidence of technical skill. It is something which is to be felt and enjoyed rather than recognized and admired. Skill is a means, not an end.

These, I am saying, are or should be the basic axioms in all creative art teaching. They place emphasis and value on those qualities in pictures which are least understood by the great public today, but which must be understood if we as a nation are to use the arts. It is the aesthetic experience of thrilling to chords of color and form, rather than the practical one of drawing correct perspective or telling a story with pictured facts, which will really broaden the cultural life. Intellectualizing the arts—i.e., knowing about art, artists, and methods—is not aesthetic experience. It alone does not give one the power to enjoy or participate in and use the emotional excitements in the great fields of color, space, and form.

The Art Digest

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Art Digest

LeSueur Inventoried

D. S. DEFENBACHER, director of the Walker Art Center in Minneapolis, made a decision recently to show 15 years of work by the head of the Walker Art Center School, Mac Mark LeSueur. In so doing he is tampering with precedent. For, as Defenbacher says, retrospective panoramas are generally reserved for artists who have arrived at national prominence. LeSueur "is not at or near the end of his creative development." He has painted for 15 years and for the past ten "he has been good."

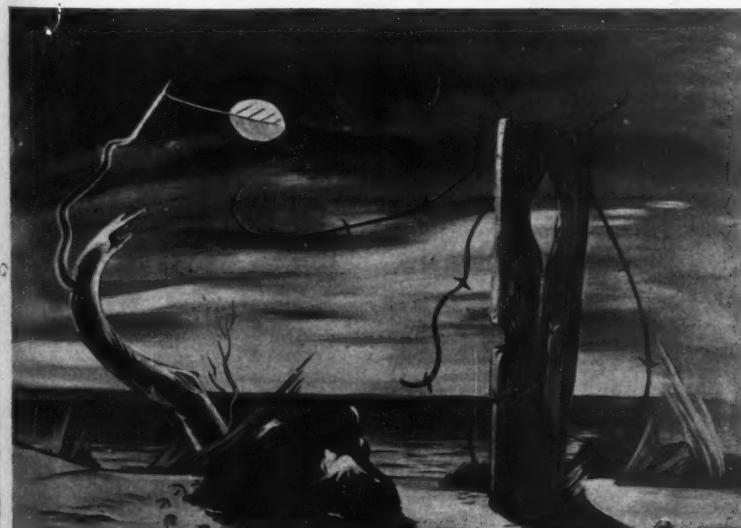
Prestige value is too often the basis of judgment of an artist's work, writes the director who will doubtless find many sympathetic ears as he goes on in this way. "Many excellent American painters like LeSueur have not quite found their way into the peculiar set of conditions and circumstances that make famous painters. It is hoped that this retrospective (which is more in the nature of a review akin to the periodic inventories of industry) will refute the still predominant belief that paintings burst fully-formed from a creative effervescence."

LeSueur, who is 36 years old, claims that he was not born an artist but has worked the thing out the long hard way (speakeasy murals, Federal Art Project, submitting to annuals). He has painted in many manners, as his exhibition shows, coming increasingly to abstract forms and to strong color juxtaposition for his most effective paintings. But he reserves the right to change his style as inclined.

"LeSueur So Far" opened at the Walker Art Center July 20 and will be shown through August 15. Reception has been enthusiastic, locally. John K. Sherman wrote an appreciation of LeSueur's art for the Minneapolis *Sunday Tribune*, stating that the exhibition takes rank as "the most exciting one-man show the city has seen in years—an unusually impressive and dramatic record of an artist's growth."

"The show should be seen by all who assume too glibly that good artists either die young or go East. LeSueur represents homegrown originality."

The Yellow Leaf: MAC LESEUR (Oil, 1944). At Walker Art Center



August 1, 1944



Ah, the Mystery of the Southern Night: WILLIAM HOLLINGSWORTH, JR. Winner of \$100 Baker Memorial Award

Addenda to Southern States Art League Plans

MISS ETHEL HUTSON, Secretary-Treasurer of the Southern States Art League, explains that there has been a delay in the circuit system which makes booking of the 24th Annual still possible among Southern States. Two months behind schedule, due to labor shortages and to the late date (May) of the showing at the Dallas Museum of Fine Arts, the show is just now starting on its rounds. But this year it is more nearly an entire show, the artists being more inclined to allow their entries to travel.

Two prizes not reported in our earlier (June 1 issue) report of the Annual were the purchase prizes. The two artists so honored had not yet voiced their consent to relinquish their respective works. But now it can be told that Hilton Leech of Florida and New York

won the George T. Lee purchase prize for his watercolor, *Old Factory Site*, and Doel Reed won the Lila May Chapman purchase prize for the best acid-bitten etching with his *River Country*.

Although Southern scenes abound among the 70 touring paintings and prints, scenes from Massachusetts and Mexico, from Pennsylvania and Colorado crop up here and there. "Quite naturally," Miss Hutson points out, "the majority of the contributors are Texans, but Florida and Virginia, Georgia and Kentucky, Tennessee and Louisiana, Oklahoma, Alabama and Arkansas are all represented."

Applications to engage the touring show should be addressed to Ethel Hutson, Secretary, 7321 Panola Street, New Orleans 18, Louisiana.

Who Won in Alabama

The Watercolor Society of Alabama held its 4th Annual exhibition at the Montgomery Museum of Fine Arts. Paintings sent in from Maine to California were judged for inclusion, the final selection totaling 65 watercolors. Medals and awards were signified by the eminent artist, Charles Burchfield, at Gardenville, N. Y. who received a packet of the best from the jury of selection and indicated his degrees of approval for the guidance of the Society.

To Mrs. Genevieve Southerland of Chatom, Alabama, went the Society's Medal for "the most distinguished painting of an Alabama subject." The painting is called *The House Beyond the Mossy Woods*. The Spivy-Johnson first and second awards went respectively to Mrs. Dorothy Sklar Phillips of Los Angeles for *Old Timer*; and to George Schwacha of Irvington, N. J., for *Shoppers*. Burnett Shyrock of Carbondale, Ill., and Henry Gasser of Newark, N. J., were both award winners.



Escape: LENA GURR

Metamorphosis of a Village Frameshop

THE ROKO FRAME SHOP, located in historic Greenwich Village on the Avenue (51 Greenwich) which cuts across from Village Square at 8th Street to 8th Avenue at 14th, and therefore gets a good part of the traffic, both through by truck and lingering by foot, has become an art gallery.

It was not by design, but by line of least resistance that the shop which makes frames for artists and dealers began to hang the commodity upon which their business depends—paintings

—on the shop wall. So innocent a gesture brought as innocent a response. Passersby followed their noses (which turned involuntarily to the attractive window display of paintings) into the shop, bought a painting and ordered a frame for it. RoKo stocked up on silk screen prints, made an exhibition of them last Winter, and has sold them steadily ever since.

"I get a bigger kick from selling a silk screen at from \$2.50 to \$15 than I do from a big frame order from a

57th Street gallery," said diminutive Jane Rogers, artist, and director of the gallery. Her partner, Leo Kober, who makes the frames, says nothing on this subject but we notice that his workshop opens without benefit of intervening doors direct on the front picture room.

The day we visited we found paintings by Sol Wilson, Norman Lewis, Lena Gurr, Tromka, Philip Reisman, Harry Gottlieb and Ernest Crichton, among others, all of whom are well-known to 57th Street. The silk screens shown are by the best of the serigraphers: Gwathmey, Jules, Sternberg, Olds, McCoy, Shokler, etc. The informality of the place and the *avant garde* aspect of the paintings, makes a most unique combination, one calculated to make sales to the uninitiated come easy.

We had heard that sales at good prices had been frequent during the five months of this "interesting experiment."

"Who, for instance," we asked, "bought the two Mitchams?" (Howard Mitcham is the one RoKo artist we had not met on 57th Street and his paintings might be described as the most *avant* of them all, an enthusiastic and colorfully stimulating bit of young American expressionism).

"One was bought by a man whose wife is in the process of decorating a period home. He bought it out of protest for her scheme. The other, by a collector of modern art who was passing by and saw Mitcham's painting from the window."

Several Norman Lewis paintings have been sold and Lewis has been persuaded to attend the gallery in the evening hours (Villagers' favorite walking-out time). Lewis is occupied on Monday nights teaching art classes at the Washington Carver School in Harlem but all other nights in the week until 9 he spends in attendance at the little center where it is yet to be determined which comes first—the painting or the frame?—M. R.

Veteran-Artists Elect

The American Veterans Society of Artists, which opens its annual exhibition on Armistice Day, elected the following officers at a recent meeting:

President, Frederick Allen Williams (to continue); Vice-President, Rockwell B. Schaefer; Recording Secretary, Horace Pickering; Corresponding Secretary, Herbert B. Tschudy; Treasurer, Fred Seigel; for Publicity, Howard Claney; for Membership, Joseph Niclosi; for Exhibitions, Albert D. Smith. Still other duties fell to Gordon Grant, Dr. Bernard F. Morros, Aubrey Wells, Charles A. Hafner, Dane Chanase.



MAXWELL ANDERSON'S SWIMMING POOL by

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WATERCOLORS and GOUACHES

August Month

Through Courtesy of Louis and Rose Ross
EVERHART MUSEUM
SCRANTON, PA.

The Art Digest



From time to time the Westport Fund is the agency through which important American paintings enter the William Rockhill Nelson Art Gallery of Kansas City. In 1943 the gift was Maurice Prendergast's *Portrait of a Boy*, purchased through the Kraushaar Galleries. This year it is Franklin Watkins' handsome Blue Chair (see above) from the Rehn Galleries. Both were selected by Mr. and Mrs. Milton McGreevy and T. M. James, trustees of the Westport Fund.

Virginia Collection Grows

The Virginia Museum of Fine Arts announces the acquisition of several important American paintings, through purchase, loan and gift.

The Museum considers the portrait of Washington by Rembrandt Peale as their outstanding gift of the year. This painting of General Washington in uniform has been in the possession of a Boston family for nearly a hundred years. Gilbert Stuart's portrait of Richard Cutts is almost as good as a gift, as it has been loaned to the Museum by the Virginia Historical Society for 99 years. The Art Lovers Society, a group formed to aid in the enlarging of the Museum's collection, negotiated the transfer.

Two Inness landscapes add weight to a group of 68 small watercolor sketches by that artist. The larger of the two, *Pine Grove, Barberini Villa, Albano, Italy, 1874*, was purchased by the Virginia Museum. Another painting of the same period, a small glowing landscape by Asher B. Durand, has been placed on loan.

College Buys an O'Keeffe

Louise Jordan Smith, first art director of Randolph-Macon, Lynchburg, Va. woman's college, bequeathed a sum to the college from which to make acquisitions.

Georgia O'Keeffe's *Yellow Cactus* 1940 was bought by the college in June. This yellow and green study of "prickly-pear blossoms" takes its place with the four former purchases, the first of which was George Bellows' well-known *Men of the Docks*.

Art in England

THE ROYAL ACADEMY this Summer held a show in which an American public was much in evidence, for numbers of American soldiers divided their interests between the pictures and the crowd (see Perls' comment, page 9).

Dame Laura Knight is acclaimed as having offered perhaps the most significant picture of the year, *Take Off*, which portrays the quiet and determined calm of a bomber crew at the start of a great and hazardous adventure. Much has been said about the record sale of pictures at this year's exhibition—120 paintings were bought on the private view day alone.

Bomb damage to Old Masters in England has begun to take its toll. As a result of a single stick of German bombs dropped in London recently, more than a million dollars worth of Old Masters were buried in an area no greater than 200 square yards. Happily, many of them were rescued and carried to safety by specially picked workers, who were guarded, during the rescue work, by a cordon of police. A procession of paintings by such great artists as Romney, Sargent, Frans Hals, Gainsborough and Van Dyck were taken from vaults 30 feet deep, completely covered by hundreds of tons of the wrecked buildings overhead. Some of the masterpieces emerged with only slight damage, others were completely destroyed, together with priceless old tapestries, silver and antique furniture.

In this one street alone, artistic treasures had been stored by collectors which dated back to the 14th century. Now many of these famous works will never be admired again.

The recent blitz has damaged St. James's Palace, where all of the stained glass on the north side of the palace

and the windows in the Chapel Royal, were blown to pieces.

In contrast to these irreparable losses, many valuable drawings whose existence was unknown have been discovered among old folios hidden away in drawers at Windsor Castle, by Professor van Puyvelde.

The question of exporting art treasures from England to America has been raised again. Viscount Hinchingbroke said that the President of the Board of Trade had stated that no article of furniture more than 75 years old and no work of art could be exported without a license. In 1940, 1872 licenses were granted; in 1941, 4,407; in 1942, 3,166 and in 1943, 3,900. It is believed that the total should be reduced to approximately 1,500 licenses.

It is proposed that the immediate preparation of a list of the country's greatest masterpieces be made and that they must not be allowed on any account to leave the country.—R. B.

Carter in Surinam

Clarence Carter, painter of the fields, farms and rural peoples of his native Ohio, has picked the (relatively) dry season to record the fabulous flora, fauna, and variegated national types of Surinam (Dutch Guiana) for the Alcoa Steamship Company.

The artist's most difficult task may very well be in deciding what not to paint in this strange land inhabited by Javanese, Chinese, picturesque polytheist bush negroes, and where East Indians outnumber the native Indians almost four to one. For this home of the improbable Surinam toad, with its below sea level mangrove swamps and impenetrable tropical forests presents an infinite number of exotic subjects, but isn't too kind to the white man when the rains come.

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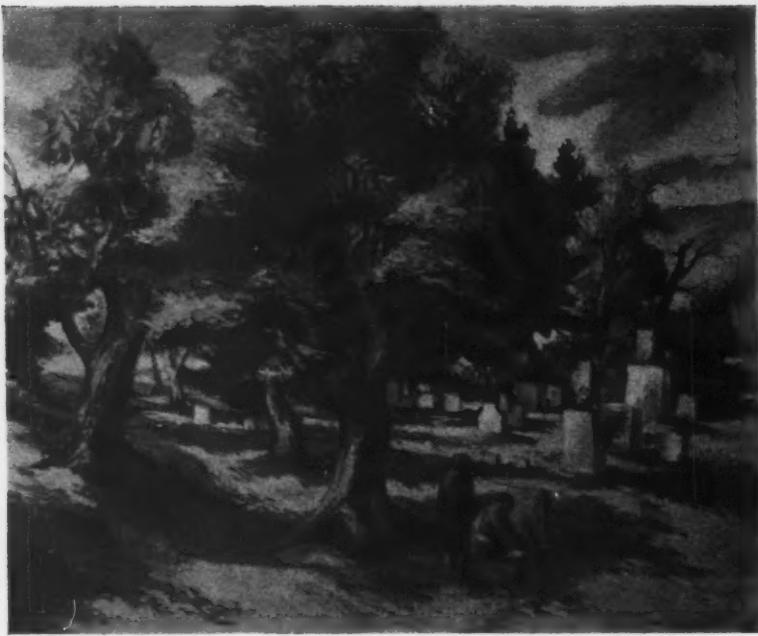
One of a Pair of Oil Paintings by Nicholas Pocock

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Country Cemetery: EDGAR BRITTON

Denver Museum Stages 30th Regional Annual

THE DENVER ART MUSEUM opened its 50th Annual exhibition on July 6 at Chappell House with 118 entries in oil, watercolor, sculpture, prints and drawings received from eighteen States. A new yearly purchase prize of \$300 was inaugurated to commemorate the long association of the late Anne Evans with the Denver Art Museum.

The Anne Evans Memorial Purchase Prize for the best oil painting was awarded this year to Edgar Britton of Colorado Springs for *Country Cemetery*. The Friends of Art Purchase

Prize of \$150 for a watercolor was won by Kenneth M. Adams of Albuquerque, N. M., for *Francisca*. For best landscape in the oil section, George Schwacha of Irvington, N. J. took the Yetter Memorial prize of \$100 for *In Winter's Grip*.

Honorable mentions for oils: Pvt. Gail W. Martin, Fort Logan; Frederick Shane, Columbia, Mo.; Burr Singer, Los Angeles. For watercolors: Vance Kirkland, Denver; Nadine Drummond, Pueblo. For prints and drawings: Ralph Fabri.

Helping the Wounded

IT WAS JUST a year ago that Henrietta Sharon, artist and Junior Leaguer, went to the Welfare and Recreation Department of the Third Naval District and asked if she might sketch the faces of some of the wounded and hospitalized. She thought these men might like to send such drawings home to their families.

She was provided a Naval lieutenant for escort and taken to the Brooklyn Naval Hospital on an "unofficial" visit. Wallace Morgan joined Miss Sharon for her next visit, then Willard Fairchild. The number of illustrators who spend their Thursday nights in this work now is legion. It is being done by groups of artists in Los Angeles, San Francisco and Philadelphia, as well as the New York area.

Doctors find that many patients wake up and live, with new interest in themselves and a strengthened determination to get well, through this simple, but personal attention. The artists do not tax the sick men—for all are professionals who do this work: Pruitt Carter, Andrew Loomis, Donald Teague, Ray Prohaska, Victor de Pauw, Polly Faris, Ray Sullivan, Lawrence Braymer, etc. They are able to get a like-ness in less than an hour.

As for the artists themselves, Miss Sharon says such work is most gratifying. This is a job which they alone can do; and most of them are in the work for the duration.

There's a book coming out in the Fall which Dodd Mead asked Henrietta Sharon to write. It will be a touching story of the responses the artists provoked from discouraged men, for Miss Sharon gets a kick out of winning a smile where there was only bitterness before. The book will be illustrated by all the artists who have worked with Miss Sharon in local hospitals.

Stay at Home to Learn

In the "Stay at Home and Let a Serviceman Ride" campaign, New York's CVDO is leaving no stone unturned in its efforts to make the vacations of the local citizenry instructive as well as amusing within the limits of the subway circuit.

A sketching pad and a pencil admits anyone—with or without any previous experience—to the city's free summer sketching classes, conducted by artists who have volunteered their services. During August classes in Manhattan will meet in Central Park at the large fountain north of the Mall. Miss Edith Paxson is in charge of groups on Mondays from 10 A.M. to 12. Wednesdays, Fridays and Saturdays from 2 to 4 P.M., instruction is given by Albert T. Reid, M. Aram-Donner and Joseph Earle Schrack. On August 31, Frederic Whittaker will give a watercolor landscape demonstration. Brooklyn classes meet at the Park Gate of the Grand Army Plaza, entrance to Prospect Park, on Friday from 2 to 4 under the direction of Lena Gurr and M. Aram-Donner.

During July, artists M. A. Rasko, Boris Luban, Edith Tuchman, Margaret Nehemias, Percy Leason and Armen E. Darson contributed their teaching services. Students may start at any time.

The Art Digest

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WILLIAM SOMMER

Cleveland's Pride

LAST SPRING when the mail bag and all wires that lead to the DIGEST were packed with news of urgent happenings in art, we received an account of an Ohio artist who is highly regarded in the city of Cleveland and held in great favor by the Cleveland Museum. We should like to take the opportunity the casual Summer months offer to tell the tale as it was told to us.

William Sommer is 77-years-old and has lived for the past 25 years at Brandywine Falls farm (just south of Cleveland), which is known locally as the Sommer place. His business is lithography with the Morgan Lithograph Co. His constant pursuit has been painting, commencing with study at the Academy of Munich.

During April, the Ten Thirty Gallery in Cleveland arranged a retrospective show of Sommer's work "ranging from pen and ink drawings made in the last century in Munich to the powerful, vibrant watercolors, oils and drawings of recent years." It was seen that the aging artist's powers are not diminishing, for among the exhibits were a figure composition in oil which took first prize in 1941; drawings which took special awards in '42 and '43. His work is owned by the Cleveland Museum (in which annuals he has been a consistent prize winner, and by the Art Institute of Chicago (purchase prize in the 1931 International).

Yet Sommer is not known to the East. They say that his continued obscurity only makes people in Cleveland more ardent in their acclaim of him. One Cleveland collector owns 36 Sommers and is "as proud of them as of his Dalis." A Cleveland sculptor has his walls covered with Sommer's drawings. "We are confident that in the future

Sommer's work will become widely known," wrote Miss Mary Manning, director of Ten Thirty Gallery. "We are hopeful that a portion of this recognition may come before he dies."

Counteracting Propaganda

The Dayton Art Institute reports that the OWI had very important use for the article in the April 15 DIGEST, in which we told of Dayton's *Religious Art of Today* exhibition.

The exhibition was of nation-wide importance; contained modern sculptures and paintings expressing the religious theme, examples of church architecture, stained glass, liturgical objects, and embraced the work of men of many faiths and origins, nationally speaking. Interest was enormous. An attendance of 35,000 broke all records for the community; twenty-one church groups, unable to attend the show, wrote for clippings, catalogs and information about the possibility of receiving the exhibition in their communities.

All this was needed and used by the Office of War Information to publish abroad. After the bombing of the monastery at Cassino, it seems that the Germans put out a great deal of propaganda in the occupied countries to the effect that the bombing was proof positive that the Americans were interested in neither art nor religion.

Aiding China

A most unusual wood-cut exhibition was that shown the end of July at the A.C.A. Galleries for benefit of the American Committee for Chinese War Orphans. It seems the China Aid Council sponsors schools, orphanages and nurseries throughout beleaguered parts of China. The prints shown now to raise further funds were done by members of the Woodcut Society of China and were sent here in the care of Mr. Chu Chih-sien as a gesture of gratitude to the Committee and its relief work.

The small-sized prints, done on rice paper or other papers of Chinese make, picture everyday scenes in Chinese life (work in the salt mines, fishing from sampans) and also a charge or two of military forces and the bringing up of supplies, tree felling and such activities attendant upon war. The manner of cutting the block is not dissimilar to our western methods and the form of composition, distribution of lights and darks and overall effect of the prints is very much the same as ours. The prints were offered for sale at ten and fifteen dollars each.

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Parke-Bernet Resume

A COMBINATION of quality in quantity, appreciated to the point of purchase by an ever widening audience, produced a season of superlatives for the Parke-Bernet Galleries. An unprecedented number of buyers (192,000 attended the exhibition and sales as compared with 125,000 last year) bought well over six million dollars worth of art and literary property, setting an all time record not only for these Galleries but their predecessors. The number of estates liquidated and the number of museums which disposed of property through these channels were also record breaking.

President Hiram H. Parke stated that the increase in prices for the past season had been between thirty and fifty percent, and in some cases up to several hundred percent.

He went on to say that "The great demand for art and literary property, particularly for objects of art, can be accounted for in several ways. The chief reasons, I believe, are the scarcity of such things coming from Europe now and for sometime to come; the desire of people to put their money into tangible property of permanent international worth; also the expectation that bombings of the great European centers will inevitably result in the destruction of much of their art property. There is no particular class of property which is more sought after than others, but rather demand is based on quality, and also to some extent on objects of small size, such as small French and English occasional pieces, *objets de vertu* and the like. At present one of the most conspicuous demands is for fine Sèvres and Meissen cabinet porcelains, and unexpectedly high prices have been obtained for outstanding examples."

But it was the 16 sales of paintings that created the most interest and rang up the highest totals (\$1,335,247). Although the \$127,000 fetched by Frans Hals' *The Merry Lute Player* was the largest sum by far paid for a single item, David's portrait of *Citoyenne Crouzet* brought \$15,000, and a Persian miniature \$14,000, the accent was on modern paintings. The Crowninshield sale of modern French paintings last fall wherein \$7,250 was bid for Segonzac's *L'Eglise et la Marne, Champigny*, set the pace for prices, interest and enthusiasm which continued through the season. Degas' *Trois Danseuses* brought \$9,500 in the highly successful liquidation of the Barbee collection,

while the \$20,000 paid for Corot's *La Grande Metairie* made the biggest news in the sale of the property of the Museum of Modern Art and members of its board of trustees and Advisory Committee.

Other top prices for modern canvases were \$18,500 for Manet's *Le Petit Lange* (sold by a Midwestern educational institution), \$16,000 for Cézanne's *Portrait of Madame Cézanne*, \$11,000 for Van Gogh's *Nature Morte: Glaieuls*, and \$10,200 for *Femme à l'Ombrelle*, an early painting by Renoir measuring only 10 x 7½ inches.

The tremendous stock of Yamanaka & Co., disposed of in 20 sessions, realized near a half million dollars. Other impressive totals were made by the J. P. Morgan collection of objects of art, books and prints (\$400,540); the one-session sale of the John R. Thompson collection of paintings (\$262,780); the large and varied Americana collection of Mrs. J. Amory Haskell (\$41,145); the Grace Rainey Rogers collection (\$233,142); and the estate of Mrs. Henry Walters (\$221,683).

English and American 18th century furniture were in great demand. A pair of Chippendale pearwood and needle-point arm chairs brought \$4,200; a Pennsylvania Chippendale shell-carved mahogany lowboy \$3,000; and a Louis XV lacquer commode \$2,800. Among the museum quality decorative objects from the Morgan collection, a pair of Louis XV bronze doré and Meissen porcelain urns brought \$6,200, a Chantilly porcelain chinoiserie figure \$6,000. Benjamin Franklin's reading glass fetched \$1,100. In 36 sales of books, autographs, manuscripts and graphic arts, \$4,000 was paid for a Rembrandt etching, *Three Trees*; \$3,000 for a Dürer engraving, *Adam and Eve*; \$2,800 for a first edition of Milton's *Lycidas*; and a last World War etching subject, *Dawn: The Camel Patrol*, by McBey, \$1,250.

However, the perpetual fascination of auctions lies in the fact that the race is not always to the fat pocket-book. Even in this season of spectacular prices, lucky buyers went home with a George III carved mahogany sofa for \$130, a Sheraton bow-front sideboard for \$190, a pair of George III wrought silver candlesticks for \$42.50, a dozen Minton plates for \$40, and a linen and Renaissance lace tablecloth and 11 napkins for \$55. For those who have patience and taste, beauty may always be bought for modest sums.—JO GIBBS.

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The Art Digest

Pvt. Gasser Exhibits

FAR FROM INTERRUPTING his career as a painter, the army has just provided new subject matter and locale for Pvt. Henry Gasser, who is exhibiting watercolors and sketches done in Camp Croft, S. C., at the Rabin & Krueger Library in his native Newark (until Sept. 15).

According to the artist's wife, the group of watercolors now on view "represent almost a complete diary from the day of induction to the final maneuvers." Our warriors-in-the-making are shown off-duty in barracks *Talking it Over*, playing cards and writing letters, or getting on with the business at hand in the field. The reason for the relaxed and reclining position of many of the helmeted doughboys portrayed with full pack is that Pvt. Gasser utilized his hourly ten minute rest periods during basic training for sketching purposes.

The recipient of 41 awards (including the second Hallgarten prize at the Academy last year, and the William Church Osborn prize in the American Watercolor Society annual this year), and exhibitions throughout the country during the last few years, Gasser's art—"soldier" and otherwise—has not gone without recognition in the Carolinas since his induction into the army. He was awarded the first prize for oils at the Mint Museum in Charlotte, N. C., held one-man shows in Service Clubs at Camp Croft and Fort Monroe. In the latter show a group of soldiers bought a watercolor for presentation

to the Club as a "going away present." In turn, the check was sent back by Gasser to provide a "going away party" for the boys.

The current exhibition will be available to any USO or Red Cross club, or to Service Hospitals after the Newark showing is over.

Philadelphians

The Philadelphia Watercolor Club started early and endures long with a full-house exhibition at the Philadelphia Art Alliance, continuing through September 10.

Sixty-four members of the Club responded to President Thornton Oakley's call for works in watercolor and pastel, prints and drawings. Attendance has been brisk and constant since the June 21st opening date. A feature of this year's annual is a group of drawings by George Morrow of London, newest foreign member of the Club. Morrow's drawings have all appeared in *Punch*, British humor magazine. Albert Gold sent three watercolors from London to the Art Alliance. T/S Gold has been in England for over a year and is now in Normandy. He has shown his work in the National Gallery of London and is a contributor to *Yank* magazine.

Among artists exhibiting are Charles Aiken, Herbert Tschudy, Frank W. Benson, Walter E. Baum, Henry C. Pitz, Peter Helck, Antonio P. Martino and Giovanni Martino, James Kirk Merrick (Sec.-Treas. of the Art Alliance), Thornton Oakley (President), PFC Ranulph Bye, Edith Emerson, Clare Leighton, Mary T. Mason.

Funds for Soviet Artists

The Art Committee of the National Council of American-Soviet Friendship, Inc. (Hudson Walker, Treasurer, address 232 Madison Avenue), is anxious to receive funds from art societies which may raise money for the purpose of purchasing and sending art supplies to Soviet artists.

The first shipment of art materials has already been received and letters and photographs from the Council of Peoples Commissars have acknowledged receipt. Paul Manship, chairman of the committee writes: "We are sure that American artists generally will want to give what they can to make it easier for Soviet artists to continue the fine contribution they have been making to the war against the Nazis."

Woodmere Buys 5 Paintings

The Woodmere Art Gallery on Germantown Avenue, Philadelphia, assembled an exhibition during July of paintings and sculpture shown at the gallery during the 1943-44 season. From this summer show it purchased five paintings for its growing permanent collection:

Arrangement with Citron by Paulette von Roekens; *Snowy Hills, Trevose* by Arthur Meltzer; *Study for Decoration for U. S. Marine Corps, Tripoli, 1803* by Major J. Joseph Capolino; *Roses* by Florence V. Cannon and *Windy Day* by Margaret Chrystie.

Attendance at the Woodmere Art Gallery during the past season was more than 8,000.

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New England Reveille

ONE NEW ENGLAND WRITER, Lawrence Dame of the Boston *Herald* and a N. Y. *Times* "Report from the Nation" Sunday contributor, is irked by the art his fellow New Englanders are turning out.

"As far as most gallery goers can surmise, we are living in a world at peace where paintings of flowers, more or less adulatory self-portraits, placid landscapes and marines bristling with fishing boat masts, indicate that the only grist is subjects close at hand."

Mr. Dame states that he has looked at 1,000 paintings in the past three weeks (four major New England art shows) and hardly one picture had any connection with the war.

"How much longer are Yankee artists going to dilly-dally with dahlias?" he asks.

"Naturally, we must have the cult of the beautiful, art for art's sake. Some artists are temperamentally or technically unsuited to mirror the poignant tragedy of a nation at arms. But to those not equipped in any event to perpetuate beauty on its highest aesthetic plane, let them consider turning their eyes towards the scenes that are true to their time: make a pictorial record of the greatest ordeal the American nation ever has faced."

The *Herald*'s art editor offers to escape painters the inspiring sight of a destroyer flotilla returning to port at dusk; to nature painters, a soldier on furlough with shirt open, leading his best girl through a sunny field of poppies; to country auction painters, a war loan rally; such sights as crowded trains with soldiers on leave jumbled among civilians; sailors yoo-hooing from

trucks at girls in city streets; men on parade and route marches.

Or they might take to the realm of the imaginative and paint "magnificent allegories linked with determination never to let a war like this occur again; let them mirror the thoughts of dying soldiers instead of turning out melting watches."

* * *

From the University of Vermont comes the announcement of a show of "modern" works by Canadian artists, arranged as an international exchange by the university's resident artist, Francis Colburn. While the Metropolitan Museum in New York is showing war subjects by men and women artists in the Canadian armed forces, the Burlington exhibition is composed of abstractionists banded together as the Contemporary Art Society, lead by Alfred Pellon, intimate of Picasso, Braque and other greats of the Parisian school.

This is clearly an attempt to open New England eyes to other than local subjects. Just as clearly, it is the reverse of Dame's recommendations.

Personnel of the Canadian group is composed of: John Lyman, eldest of the group, who once studied with Matisse; Paul-Emile Borduas, Dorothy and Louise Gadbois, Goodridge Roberts, recently artist-in-residence at Queen's College in Ontario; Jacques de Tonnancour, painting instructor in Montreal; Surrey and Jasmin.

Colburn's purpose is to acquaint the college community with the work of its near neighbor's modern movement which, but for the war, might well be functioning in Paris.

Boston to Burlington, New England artists' reveries are broken by reveilles.

Frederic D. Steele

FREDERICK DORR STEELE, illustrator famed for his illustrations for Conan Doyle's famed *Sherlock Holmes* detective tales (of which he illustrated 29 out of the last 33), died on July 5 at Bellevue Hospital after a long illness. Mr. Steele was born in a lumber camp near Marquette, Michigan, and had lately made his home at 717 Greenwich Street in this city. He was 70 years old.

When illness overtook the artist, he was at work on a complete Steele-illustrated *Sherlock Holmes* edition to be published by the Limited Editions Club. To his undying credit are the illustrations he made to accompany stories of Kipling, Conrad, O. Henry, Mark Twain, Mary Roberts Rinehart, Gouverneur Morris and many a popular writer of the last half century. The Carnegie Institute of Pittsburgh owns a collection of his drawings and he was the first living illustrator to be represented in the Cabinet of American Illustration of the Library of Congress.

Mr. Steele is survived by a widow, two daughters, and a son, Robert G. Steele of Doheny Park, California.

Frank French Memorial

The Norton Gallery of Art at West Palm Beach featured during June and July the works of the late Frank French A.N.A., native of New Hampshire who died in 1933. French became a painter after many years devoted to the making of wood-engravings, an art nearly lost in these days. In connection with the section of the exhibition devoted to 100 French engraving proofs, was shown the Timothy Cole film on how to make a wood engraving.

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Charles Bradley Warren	Pittsburgh		
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Harry Noyes Pratt

HARRY NOYES PRATT, director-manager of the Crocker Art Gallery in Sacramento, died in that city of a heart attack on May 19. He was 64 years old and had directed the Crocker since 1936 by appointment of the directors of the California Museum Association, under whose administration the gallery is conducted.

Mr. Pratt's career included many years of activity in the writing field. His program for the Gallery stressed general education for young people, regular Sunday music concerts, and a general "open door" policy (his office was just to the right of the main entrance). He encouraged informal discussion of the arts. The Music and Arts editor of the Sacramento Union called him "a psychologist, a philosopher and a sage, rich in the humorous as well as serious and salient events of life itself."

Before coming to Sacramento, Pratt directed the Louis Terah Haggin Memorial Galleries in Stockton, San Joaquin County. His newspaper career was extensive, beginning in 1913-14 when he edited his own paper, the Lodi Post, and he was a recognized authority on California history and matters pertaining to the Mother Lode region. Later Pratt edited the *Overland Monthly* and *Out West* magazines and belonged to many poetry and writers clubs, wrote a number of books, some of them verse.

Harry Noyes Pratt is survived by a widow, the former Antonita Cosby Gilkerson.

* * *

Pratt's Successor

Arthur C. Devlin, president of the Crocker Art Gallery, has announced the appointment of Dr. Frederick P. Vickery, professor of geology at the Sacramento College, to succeed Harry Noyes Pratt as director of the local museum. The new director plans to continue the policies of correlating the arts and will hold literary and music events at the museum as before.

Milwaukee Regional Exhibition

The Milwaukee Art Institute has named September 2 as last day for return of entry cards for artists residing in Wisconsin, Illinois, Michigan or Minnesota who wish to exhibit in its Wilmanns Memorial Purchase Exhibition. Artists may submit only one work to the jury of selection: Blake-More Godwin, director of the Toledo Museum of Art, Wilbur D. Peat, director of the John Herron Art Institute, Frederic Taubes, painter. The jury is instructed to accept 120 paintings in oil.

The Institute received a bequest of \$1,000 in 1942 from Frederick M. Wilmanns of Milwaukee. This fund will be used to purchase a painting or paintings (at the discretion of a jury of awards) for the permanent collection of the Milwaukee Art Institute. Dates of the exhibition are October 7 to November 12. Works will be received at the Institute between Monday, Sept. 11 and Wednesday, Sept. 20. Miss Polly Coan, acting director, plans to circulate a part of the show to museums in the states participating.

The Art Digest

Defending the Modern

IN THE following "Letter to the Editor," Dr. Grace L. McCann Morley, noted director of the San Francisco Museum, defends the Museum of Modern Art from the attack which Emily Genauer, critic of the New York *World Telegram* wrote for the July issue of *Harper's* (see July 1 DIGEST). In the interests of fair play, we print Dr. Morley's letter in full without comment:

"It is not often I write to the editor, but when the cause is sufficient I will. In this case, I must beg you to reconsider your implied support of Miss Genauer's destructive, ill-informed and biased article on the Museum of Modern Art published in the July *Harper's*. I have already written in protest to *Harper's*, citing some of the obvious details known to any museum professional, which even on purely superficial grounds refute at once, and even for the outsider, many of the points Miss Genauer attempts to make.

"Art and museumship are not *Harper's* field and its editors cannot be blamed too much for failing to recognize the superficiality and distortion of the article. It reads plausibly enough, if one were not informed, on elementary art history as it comes down into our own time, and on the Museum of Modern Art and its services to art in New York and throughout the country. But no one that does know, even in a general way, what has gone on and is going on in art in our country; who has watched the Museum of Modern Art from its first exhibition as I have; who understands Alfred Barr's great contributions to art scholarship and appreciates what his leadership meant—and there was none other then—in the first ten most creative years of the Museum, can be deceived by the article. It is completely out of focus on Barr himself and on the Museum of those years.

"Surely you cannot have read it through attentively, for you, close to art news constantly as you are, must have seen at once the inaccuracies, the false emphasis, the distortion of fact, even though you may not care for the type of art in which the Museum of Modern Art is chiefly interested. The refutation of Miss Genauer's whole contention that the Museum of Modern Art has shown only 'sure things' and 'shockers' can be found in your own news columns over the years. 'Sure things' some of the Museum's early shows have now certainly become, but they were not sure things at the time by a long way, and are now commonly so accepted largely because of the Museum's exploration and sound and scholarly presentation of adequate exhibitions—with a supporting catalogue. 'Shockers' have been relatively few in the list of exhibitions and in the collection—unless indeed one surmises many accepted personalities and movements are so labeled in Miss Genauer's mind—which seems to me to assume in her a naivete and lack of art experience and background quite incredible in an art reviewer of twelve years service. Look over carefully the largest group of exhibitions that cannot be classed by a well informed person under either category, and you get some idea of the immense work for good in art the Museum

has done in the past fifteen years.

"As for the fur-lined tea-cup which Miss Genauer makes the keynote of her silly title and of her attack, it was one item among nearly seven hundred in the Fantastic Art, Dada and Surrealist exhibition, a scholarly, carefully selected technical review of this whole aspect of art expression to which so many artists active today—in this country, Europe and Latin America—bear relation in one way or another. All can be better understood and more soundly judged thanks to that show. The tea-cup was one of a small group of Dada objects—a minor subdivision of the whole exhibition, properly included for historical accuracy of reference. If it had notoriety, it was the journalists who chose to give it. In its context in the exhibition the tea-cup was a curious fact of art history as unsensational and as cold a fact in the survey as the recording of a king's eccentricity or a battle in a chronicle of history. To have omitted it from the traveling show would have been an insincerity and an inaccuracy an art scholar of Alfred Barr's integrity would not permit—quite properly. Here out in the Far Western wilds, it was accepted in its due place. This exhibition, with all the admirable art it contained as well as such items of art history, was visited by thousands with interest and attention. It was an instructive show and was so considered by critics, artists and public—without benefit of cheap journalistic tricks.

"Well, I won't go on. If you read the article and check it with obvious facts you will yourself recognize how inaccurate and unjust it is. I hope you will do something to set matters right though. Those in the art world who presumably are your readers will not be so much at a loss to evaluate the article's weaknesses, as *Harper's* general readers are. So it doesn't matter too much whether you do anything about it or not. On the other hand I believe you stand for too solid a tradition of honesty to want to be associated, by what I feel must be carelessness, with this sort of thing.

"It does seem rather too bad though that you should not only permit, but actually put your weight behind, a kick for the Museum of Modern Art. Art of every type in this country has cause to be deeply grateful to the Museum of Modern Art, not only in New York, but, thanks to its fine circulating exhibitions, throughout the whole country. It has laid, by exhibitions and publications, a broad sound basis of scholarship for the study of all modern art and for the appreciation of art of quality of any kind. Even the art within the very narrow limits Miss Genauer would permit has benefited greatly. The debt of cities, like San Francisco, to the Museum of Modern Art for providing opportunity to see great contemporary work of the modern schools is incalculable, and has done more than any thing else to stimulate art production and appreciation. To take this moment when the Museum of Modern Art is obviously having some difficulties—perhaps mostly because Alfred Barr's sure art leadership has been relaxed these past few years—seems rather cheap. It would be more becoming to stand by sympathetically, to help rather than to call names.

"Finally, on the face of it, this attack

[Please turn to page 27]



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Rosenbauer Elected

THE KANSAS CITY ART INSTITUTE has appointed Wallace Rosenbauer director of the Institute, according to announcement of President Wallace C. Goffe. Mr. Rosenbauer has served as chairman of the school's department of sculpture for the last 20 years and has been acting director since Director Keith Martin entered the armed services more than a year ago on leave of absence from the school.

Mr. Martin tendered his resignation recently, urging that a director be appointed who could carry out the industrial design program planned by him and not delay its inauguration until war's end.

Wallace Rosenbauer, 44-years-old, trained as an engineer, then studied art at the Kansas City Art Institute and the St. Louis School of Fine Arts. Also he worked with Archipenko. He won for the school the rating of essential industry from the War Manpower Commission by the organization of a training program for war workers.

The Museum and the School

The Art Museum Comes to the School, published by Harper & Brothers, and released last month (166 pp.; \$2), is an account of the three-year study sponsored by the General Education Board to determine what services art museums can render to secondary schools. Miss Lydia Powel, director of Education of the Museum of Art of the Rhode Island School of Design, is the author; foreword and conclusion were written by Dr. Thomas Munro, curator of education of the Cleveland Museum of Art.

Miss Powel sums up the findings of the five museums concerned in this study (the Albright Art Gallery of Buffalo, the Chicago Art Institute, the Cleveland Museum, the Milwaukee Art Institute and the Museum of Modern Art in New York). They came to the agreement during that period of study that it is the High School or adolescent years which need a better coordinated and better accredited plan of study. It is thought that museums can fill the

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The Art Digest

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Defending the Modern

[Continued from page 25]

so obviously promotes and stimulates intolerance and reaction—all that the Museum of Modern Art has done so much to banish from art in this country—with such good results for art development as a whole here, that I believe all who believe in American art must speak out boldly against it as I do here. I cannot believe Miss Genauer herself can realize how mischievous this sort of thing is, nor I think do you understand fully the implications of the article and of the attitude in art it advocates. Otherwise you could hardly have featured it as you do. I may not agree always on art matters with the Museum of Modern Art but on the same basis that would impell me to fight for liberty of speech for every one, even for those who say what I do not believe, I plead here, and will do my own utmost to help make clear the Museum of Modern Art's right to present the exhibitions and to make the collection it believes in, safe from such illiberal, unjust and obviously interested attacks as Miss Genauer's."

Last Generation Americans

[Continued from page 5]

Vedder, John Alexander, Frederick Waugh, Hobart Nichols, and a *Spouting Whale* by William Morris Hunt, to name a few. It also includes 115 examples of American wood engravings which are housed now in the Division of Graphic Arts.

It is recalled that back about 1900, Mr. Evans sent a large part of his collection to Austria and Bavaria for exhibition. This was about the first sight either of these countries had had of American painting and the Bavarian Government decorated Mr. Evans with the Order of St. Michael.

Van Gogh in Brooklyn

Brooklyn Museum has had the loan of fourteen paintings by Vincent Van Gogh which belong to the painter's nephew, V. W. Van Gogh, and which are being shown at the Museum through the courtesy of the Dutch Government.

Among the canvases shown are the early (Dutch Period) Still Life: *Potatoes*, a Self Portrait, *Wheatfield With Skylark*, the painter's house in Arles, a painting done after Millet, *The Reaper*, one of *Cypresses*, one of *Daubigny's Garden*, and *Field Under a Stormy Sky*, an Auvers subject. The accompanying catalogue is fully illustrated. The exhibition continues through Sept. 24.

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After the Horse Is Stolen

It is a very old wheeze that there is no use locking the barn after the horse has been stolen. On the other hand, one may be having another horse or two. The loss of the first one, it is thought, should point a lesson. But does it?

We have been harping on the importance of copyrighting your work, especially those pieces you sell, but we are saddened by the number of frantic letters we receive, from artists who have suddenly awakened to the knowledge that the reproduction rights to one of their paintings has been given to some publisher and the artist is not to have one single cent of royalties.

This seems too bad. It will not only continue but is likely to grow worse

until we can have a revision of the copyright laws.

But you can avert any such high-handed deals and it is quite a simple matter. We have urged, time and again—*Copyright the work you sell!* This only costs one dollar and a couple of snap shots of your picture.

All sorts of ideas are advanced like printing the word "Copyrighted," or "Reproduction rights reserved," on the back of your canvas, but competent authorities will tell you that the best of these plans are fraught with danger.

Play safe. If you value your work at more than one dollar, copyright it.

* * *

Further Protection

The preceding piece recalls one we had in the last issue in which we warned all artists who have work in galleries to notify these places immediately that in event of a sale the rights to reproduction must not be included but are definitely retained by you.

We have been asked if this is necessary. Surely this is plain and definite enough. If you have not already done so, do it today!

* * *

Art Teachers to Be Regimented?

Notices have been sent from the State Educational Department at Albany, New York to art schools in the State that their teachers will now be required to obtain licenses from the Department.

In answer to our inquiry we have a letter from A. L. Amonette, Supervisor of Private Trade Schools, which sets out that heretofore teachers have been approved without having any training.

But, continues Mr. Amonette, "It is contemplated that after January 1, 1945 all schools applying for a license will be required to show that their teachers have had the equivalent of at least two semester hours (30 to 36 clock hours) in training in the methods of teaching. Directors, principals or administrators of private schools will be required to have completed one semester hour in a course designed for administrators of private trade schools."

Mr. Amonette goes on, "It is also contemplated that in New York City and vicinity classes will be organized by the State Education Department to provide this training this Fall at times to suit the convenience of the schools. The Summer session at Paul Smiths College was organized for the convenience of those who preferred to take the training during the Summer. However, only one semester hour was provided for teachers."

The announcement which was previ-

ously sent out and which drew our inquiry called attention to this course at Paul Smiths and specified that teachers would be required to have these 30 to 36 clock hours of instruction—we presume on how to instruct.

Enclosed with the announcement was an enclosure from Paul Smiths Hotel Co., with a blank reservation form for the week's course \$42. There is an enrollment fee of \$2. Books, etc. are all extra.

Mr. Amonette's reply to our letter failed to answer the questions in which we are most concerned. These were raised by some of our members. We have not yet received an answer to our second letter.

One of these questions was how do these teachers at Paul Smiths or elsewhere qualify as art teachers, and we asked for a list of their names. They require the names of the teachers of the art schools. It is only fair that the art schools be supplied with a list of the teachers to whom they must send their people.

We further asked whether Paul Smiths was a State institution and what connection there is between Paul Smiths School and Paul Smiths Hotel Company.

A number of our artists are concerned whether members who teach will be drawn into some teachers union or be subjected to special bureaucratic rules which seem presently to be so highly in vogue.

If these teachers can tell artists of repute who have spent a lifetime acquiring their skill and knowledge, how it is done, in 30 or 36 clock hours, they are super and their names should be heralded wide and far. We will attempt to get them for you.

And, oh, yes, by the way—we were informed at State Tax hearings that we are not a profession. Now we learn that ours is a trade.

Laugh that off!

—ALBERT T. REID.

* * *

Year Round Exhibition A.A.P.L.

Our Massachusetts Chapter is announcing an open exhibition at its Chapter house—The Whistler Birthplace, Lowell, Mass.

This will be open to all artists for a two months showing, and for a fee of \$1.50 per picture. The League's Fair Jury System will prevail. Interested parties should write to John G. Wolcott, President, 236 Fairmount Ave., Lowell, Mass.

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American Art Week— New Jersey Reports

The New Jersey Chapter has the happy privilege of placing on the League's National Honor Roll our own Mrs. Florence Topping Green. One of our outstanding artists who had been chosen to represent our country in the international art world, as well as a leader here in New Jersey, Mrs. Green has brought many honors to this state. As a pioneer in our chapter, National Regional Chapters Chairman, and National American Art Week Director, her leadership is well known. The creation of the League's National Honor Roll gives us the opportunity to express a little of the pride her home state

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takes in Mrs. Green and her achievements.

The work of our chapter has progressed steadily. The Summer Annual Exhibition opened at Spring Lake June 28th, at the Hotel Warren, under the able leadership of Miss Clara Stroud, our State Vice-Chairman, and her splendid committees. The Fall Annual Exhibition will open at our State Headquarters, the Montclair Art Museum, as a part of American Art Week. Mrs. Mary Cooke Swartwout, Director of the Museum and a member of our State Chapter Board, is again Chairman. We are indeed fortunate that these two important state shows have such fine leaders.

The entire state program is shaping up now under Mrs. Cornelius Lowe, State Art Week Director, whose splendid work was so outstanding last year. The Annual Opening Luncheon will be October 28th, Saturday, 12:45 p.m., at Kresge Department Store, Newark, as usual.

We are very appreciative of the fine work done and reported by the clubs of the New Jersey State Federation of Women's Clubs. Mrs. W. H. D. Koerner, outgoing Art Chairman, has been an inspiration and a vital factor in the records the club art workers have piled up in our State report books. Under Mrs. Thomas F. Gibson, new State Art Chairman, plans are progressing for a bigger and better American Art Week.

We are happy to see one of the paintings of the late Grace D. Edwards in the Montclair Art Museum's permanent collection. Mr. Arthur Edwards and their daughter gave the painting as a memorial to Mrs. Edwards. All of us will constantly miss her help in the state work and exhibitions, but are glad so many of us are privileged to know the beauty which Mrs. Edwards captured in a permanent form for us.

As the Fifth War Loan drive is under way, we wish to suggest as a living memorial, the Howard Clinton Dickinson plan. Mr. Dickinson started the idea here in New Jersey of giving a painting to be sold at auction for the highest War Bond bid. The first work which he offered realized \$100,000, the second \$125,000, and many more from \$10,000 up were sold to bring the reported total well toward the \$400,000 mark. The nice part of the idea was that Mr. Dickinson suggested it to many art friends through New England and New York. Now that he is no longer here to give his paintings personally, our Chapter suggests that all of you might like to join the war effort with your works of art as did he.

Our Chapter members are busy in so many wartime art activities that we will not list them. However we wish to report that the Fine Arts and Crafts Text-book Drive, under the leadership of Mr. Hubert DeGroot Main, has received the co-operation of the New Jersey State Public Library Commission. Through the help of Miss Margery Quigley, prominent New Jersey librarian, and Mr. Raymond C. Linquist, State Librarian and Secretary to the Commission, our drive has reached all the libraries of the state, and key ones in all our 21 counties have been appointed as Receiving Centers.

—MRS. HAROLD E. LIGGETT,
State Chairman.

Pissarro Passes

LUCIEN PISSARRO, eldest son of the French Impressionist, Camille Pissarro, died in London July 12 at the age of 81. Lucien was born in Paris but went to London at the age of 27 to seek his fortune as engraver and type designer and became a British subject in 1916. He established the Eragny Press in 1894 and published many books for which he designed type and format. His woodcuts were used as illustrations in the Dial and other publications.

Last year, Pantheon Books published Camille Pissarro's *Letters to His Son Lucien*, edited and translated by John Rewald and compiled with the assistance of Lucien and his wife, Esther L. Bensusan Pissarro. These weekly letters of advice and counsel to the only one of the seven children to leave home, were filled with intimate details of the well-known painter's struggles for recognition and with anecdotes concerning the other French Impressionists, journalists and politicians of the time. Camille died in Eragny in 1903. The translated version is the only publication made of these splendid letters which span 20 years. (See DIGEST for Feb. 15, 1944).

Lucien Pissarro is survived by his wife, Esther, and a daughter.

Evelyn Marie Stuart Says:

Many thanks to Duke Ellington for exploding a theory that has well nigh been the destruction of painting—namely, that painting should not represent anything because music doesn't. In an explanation of his manner of composing Jazz or Boogie Woogie, the Duke makes it clear that music is highly representative of states of mind. He gets his inspiration for rhythms from mental pictures; a lively composition evolves from a glimpse of a woman shaking a table cloth on a back porch as seen from a passing elevated train; a dark theme is developed by the picture of a melancholy youth sitting alone in his room with two drinks on the dresser, wrapped in gloom because "his chick didn't show." Thus, very simply and innocently does the Duke disclose that music is chief among the representative arts in that it represents very accurately *how we feel*. This gives painting the green light once more to represent how we and the world look, which has always been its logical field.

Nobody but a high-brow could have missed the fact that music is a representative art, since it has long been conceded to be a universal language—even without words, any one of any age above five and of any race can immediately distinguish a jig from a fandango, a dirge from a lullaby. It remained for the erudite tone-deaf and color-blind to come out with such a magnificently perfect sophistry as that painting should not represent anything because music does not represent anything. It has taken the simple disciples of swing to swing us back to common sense on matters esthetic.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art To Sept. 30: "Four Years in Review."

ANDOVER, MASS.

Addison Gallery of American Art To Sept. 11: *Candace C. Stimson Bequest Exhibition*.

BALTIMORE, MD.

Walters Art Gallery Aug.: French Bookbindings.

BOSTON, MASS.

Public Library Aug.: Watercolors by Jean-Louis Forain.

Museum of Fine Arts To Sept. 3:

French Arts of the 18th Century;

To Sept. 16: Shell Spirals in Art.

Fogg Museum To Sept. 3: Drawings Exhibition; "Old Wedgwood."

CHICAGO, ILL.

Art Institute To Aug. 20: Annual American Exhibition of Watercolors and Drawings.

Pokross Gallery To Sept. 15: Group Show.

CINCINNATI, OHIO

Art Museum Aug.: "Masterpieces from 400 Years of Painting"; Watercolors and Pastels from the Hanna and Warrington Collections; Paintings by Frank Duveneck; Prints by Goya.

CLAREMONT, CALIF.

Pomona College Aug.: Flower Paintings by Jane Peterson.

CLEVELAND, OHIO

Museum of Art Aug.: Elizabeth Seaverne Prentiss Collection; Loan Exhibition of French Paintings.

COLUMBUS, OHIO

Gallery of Fine Arts To Sept. 1: Re-installation of Permanent Exhibition.

DALLAS, TEX.

Museum of Fine Arts To Aug. 13: Paintings from Camp Barkley; To Oct. 8: Contemporary International Prints; Aug. 6-Sept. 3: Alexander Alland, Prints; Aug. 13-Sept. 30: Past Dallas Allied Arts Prize Winners.

DAYTON, OHIO

Art Institute Aug.: French and American Contemporary Watercolors and Drawings.

EAST HAMPTON, N. Y.

Guild Hall To Aug. 29: Prints by Sidney Dickinson and Frederick Detwiler.

GREEN BAY, WIS.

Neville Public Museum Aug. 6-29: Paintings of Green Bay by Frances Limberg.

HAGERSTOWN, MD.

Washington County Museum of Fine Arts Aug.: "Appreciation of the Arts."

HARTFORD, CONN.

Wadsworth Atheneum To Aug. 20: "The Art and Genius of Nathaniel Greene Herreshoff."

HOUSTON, TEX.

Museum of Fine Arts Aug.: Modern Mexican Paintings and Drawings; Paintings by Frederic Remington; Art of the Pueblo Indians.

INDIANAPOLIS, IND.

John Herron Art Institute Aug.: Lithographs by Daumier.

KENNEBUNK, MAINE

Brick Store Museum Aug. 1-31: "Old Family Portraits."

LOS ANGELES, CALIF.

Decker-Flynn Galleries Aug.: Paintings by Eugene Berman.

Frands Taylor Galleries To Sept. 2: Paintings by Angna Enters.

LOWELL, MASS.

Whistler's House To Sept. 25: New Acquisitions of Aldro Hibbard's Works; Paintings by Charles Hopkinson; Prize Pictures from Jordan Marsh Co.

MIDDLETON, CONN.

Wesleyan University Aug.: "French Houses of 18th Century."

MILWAUKEE, WIS.

Art Institute Aug. 4-31: "Appreciation of the Arts."

MINNEAPOLIS, MINN.

Institute of Arts To Aug. 27: "Invasion Areas of Europe."

Walker Art Center To Aug. 15: Minnesota Sculpture Exhibition; To Aug. 29: "LeSueur So Far."

MUSKEGON, MICH.

Hackley Art Gallery Aug.: Permanent Collection.

MYSTIC, CONN.

Art Association To Aug. 30: Group Exhibition.

NEWARK, N. J.

Newark Museum Aug.: Paintings from the Permanent Collection.

OSHKOSH, WIS.

Public Museum Aug.: Paintings from the New York Studio Guild.

PASADENA, CALIF.

Art Institute Aug. 1-3: Paintings by Allen T. Terrell; Aug. 15-27: Sculpture by David Green.

PHILADELPHIA, PA.

Academy of Fine Arts Aug.: Selections from Permanent Collection.

Art Alliance To Sept. 10: Watercolor Club Annual.

Artist's Gallery Aug.: Summer Group Exhibition.

PITTSFIELD, MASS.

Berkshire Museum Aug.: Works by Reginald Marsh.

PORTLAND, ORE.

Art Museum Aug. 1-20: Abstract and Surrealist Paintings; Aug. 6-30: Russian War Posters.

PROVIDENCE, R. I.

Art Club Aug.: Posters from the First World War.

RALEIGH, N. C.

State Art Society Galleries Aug. 1-15: Color Reproductions of Old and Modern Masters; Aug. 16-31: American Indian Designs for Pottery.

ROCKFORD, ILL.

Art Association Aug. 1-Sept. 5: Prints from an American Group; Watercolors by Ethel Canfield.

ROCKPORT, MASS.

Art Association Aug. 5-Sept. 11: 2nd Group Exhibition.

ST. LOUIS, MO.

City Art Museum To Aug. 15: "Meet the Artist."

SACRAMENTO, CALIF.

Crocker Art Gallery Aug.: Sculpture by Huntington.

SAN FRANCISCO, CALIF.

Palace of the Legion of Honor Aug.: Gordon Blanding Collection; Aug. 1-29: Modern Drawings; To Aug. 31: Old Master Drawings; Aug. 3-31: Oils and Watercolors

by Fletcher Martin.

M. H. De Young Memorial Museum To Aug. 5: Paintings by Thomas Eakins.

Museum of Art To Aug. 8: Drawings by Ossip Zadkine; To Aug. 13: Contemporary Paintings; To Aug. 25: Oils by Joseph Scharl.

TOLEDO, OHIO

Museum of Art To Sept. 5: Annual Exhibition of Contemporary American Paintings.

TULSA, OKLA.

Philbrook Art Museum Aug. 15-Sept. 30: "The Southwest Scenic Paintings and Prints."

UTICA, N. Y.

Monson-Williams-Proctor Institute Aug. 7-27: "American Drawings."

WASHINGTON, D. C.

Arts Club Aug.: Member's Show.

National Gallery, Smithsonian Institution Aug.: Paintings from the Evans Collection; To Sept. 3: Drawings by Dian Taborne, Walter Tittle and Louis Rosenberg.

WICHITA, KAN.

Wichita Art Association Aug. 7-Sept. 1: Paintings of Naval Aviation.

WILMINGTON, DEL.

Delaware Art Center Aug.: Permanent Collection.

WOODSTOCK, N. Y.

Rudolph Galleries To Aug. 10: Paintings by Vukovic.

The Little Gallery To Aug. 12:

Paintings by Cornelius-Bonelli.

WORCESTER, MASS.

Art Museum Aug. 1-25: "Cowboys and Indians"; "The Art of Games"; Book Illustrations.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) Aug.: Photographic Exhibition.

H. V. Allison & Co. (32E57) Aug.: Etchings and Drawings.

America House (485 Madison) To Sept. 1: "Hand Arts of America."

Babcock Gallery (38E57) Aug.: Summer Show of American Paintings.

Baransky Galleries (604 Madison at 61) Aug.: Group Exhibition.

Brooklyn Museum (Eastern Parkway) Aug.: Summer Exhibition of Graphic Arts.

Brummer Gallery (110E58) Aug.: Old Masters.

Chapeller (36W57) Aug.: Pioneer & Primitive Painters of America.

Contemporary Arts, Inc. (106E57) Aug.: Summer Group Exhibition.

Durand-Ruel (12E57) Aug.: Summer Exhibition.

Duveen Bros. Inc. (720 Fifth Aug.: Old Masters.

8th Street Gallery (33W8) To Sept. 15: Summer Sale of Small Paintings.

Fergusil Galleries (63E57) Aug.: "Summer 1944."

460 Park Avenue Gallery (460 Park at 57) Aug.: Contemporary Amer-

ican Portraits.

Frick Collection (1E70) Aug.: Permanent Collection.

Kennedy & Co. (785 Fifth at 60) Aug.: Audubon Prints.

Knoedler Gallery (14E57) Aug.: Selected Paintings.

Theodors A. Kohn (608 Fifth) Aug.: Paintings by Elisabeth Korn.

Kraushaar (730 Fifth at 57) Aug.: Summer Group Show.

Lilienfeld Galleries (21E57) Aug.: Paintings by Old and Modern Masters.

Metropolitan Museum of Art (Fifth Ave. at 82) To Sept. 10: Canadian Army Art Exhibitions; To Sept. 17: Chessmen; To Sept. 30: Turkish Art.

Midtown Galleries (605 Madison at 58) Aug.: Paintings by Waldo Peirce and others.

Milch Galleries (108W57) Aug.: Paintings by Selected Group of American Artists.

Morton Galleries (222 Central Park South) Aug.: Summer Exhibition of Watercolors and Oils.

Museum of Modern Art (11W53) Aug.: "Art in Progress"; Prints by Hayter and His Studio 17.

New Art Circle (41E57) Aug.: American Group Show.

New York Public Library (Fifth Ave. at 42) Aug.: Five Centuries of Prints.

Old Print Shop (150 Lexington at 30) Aug.: "Honest American" Paintings.

Pen & Brush Club (16E10) Aug.: Summer Exhibition of Oils.

Perls Gallery (32E57) To Sept. 3: "Season in Review."

Puma Gallery (108W57) Aug.: Group Show of Oil Paintings.

Paul Rosenberg (16E57) Aug.: 19th and 20th Century French Paintings.

Schaeffer Galleries (61E57) Aug.: Old Masters.

Schneider-Gabriel Galleries (69E57) Aug.: Old Masters.

Schultheis Galleries (15 Maiden Lane) Aug.: Old Masters.

Jacques Seligmann & Co. (5E57) Aug.: Old Masters.

E. & A. Silberman (32E57) Aug.: Old Masters.

Wildenstein & Co. (19E64) Aug.: Landscapes of France.

Howard Young Galleries (1E57) Aug.: Old Masters.

Chinese Art Society Formed

The Chinese Art Society of America has recently been formed in New York (headquarters Fifth Ave. and 82nd St.) "to disseminate knowledge of Chinese Art and to issue publications devoted to these purposes." Memberships are being solicited.

The Society's plans include a series of general meetings at the Metropolitan Museum, at which well known lecturers in the field will talk on various phases of Chinese Art. Smaller groups will meet for the purpose of exploring and studying specific fields of Chinese Art. Publications will include reports of the various group findings. There is a special membership for college undergraduates.

Chairman of the membership committee is C. Edward Wells; advisory committee members include Mr. and Mrs. Robert Wood Bliss, Ralph Chat Marshall Field, Hu Shih, Thomas W. Lamont, Francis Henry Taylor.

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